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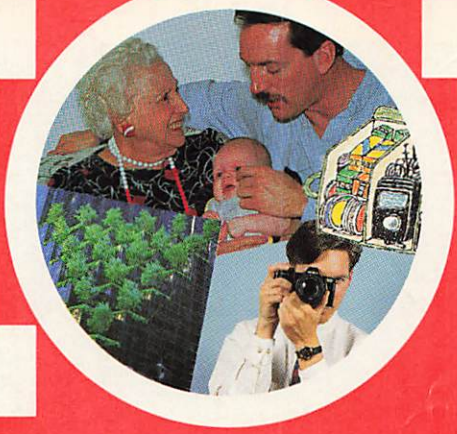
WORLD'S LARGEST PHOTO MAGAZINE

OCTOBER 1991

HOW TO



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This message is for the guy in Mobile who goes out at sunrise to shoot a few frames before work. Or the lady who visits Costa Rica, but not to lie on the beach. To sit in the jungle and take pictures of birds.

Nikon
We take the world's greatest pictures.

To you, and kindred souls, we bring news about the N8008, the autofocus SLR that, back in 1988, almost everyone said couldn't get any better.

Well, it got better.

It got faster, quieter autofocus. It got Spot Metering. It got Focus Tracking.

It got an *s*. Now it's the N8008*s*.

Let us investigate.

First, it autofocuses faster and quieter using the Advanced AM200 Autofocus Module, even in light as dim as a single candle (EV minus 1).

Second, it now has Spot Metering that measures 2.3% of the picture area and lets you meter a very small bit of light. The crimson head of a Downy Woodpecker, for instance.

Photo by Brett Froomer and the N8008s. Rock courtesy Monument Valley.

The sparkle of blue in a child's eye.

You know, little stuff like that.

Spot Metering is in addition to the familiar Center-Weighted Metering and Nikon's exclusive Matrix Metering.

When teamed with a Nikon SB-24 AF Speedlight, Matrix Metering gives you Balanced Fill-Flash automatically.

It can balance the flash illumination with the ambient background light, and relieve you from ever having to figure out fill-flash ratios again. Hallelujah.

Third, the N8008s has Focus Tracking, which predicts where a moving subject will be at the moment of exposure, and powers the lens into focus.

It's perfect for oncoming stock cars.

Or rhinos with a grudge.

This, you see, is a camera to stretch with, the one you'll want to keep as long as you intend to keep taking pictures.

Forever, in other words.

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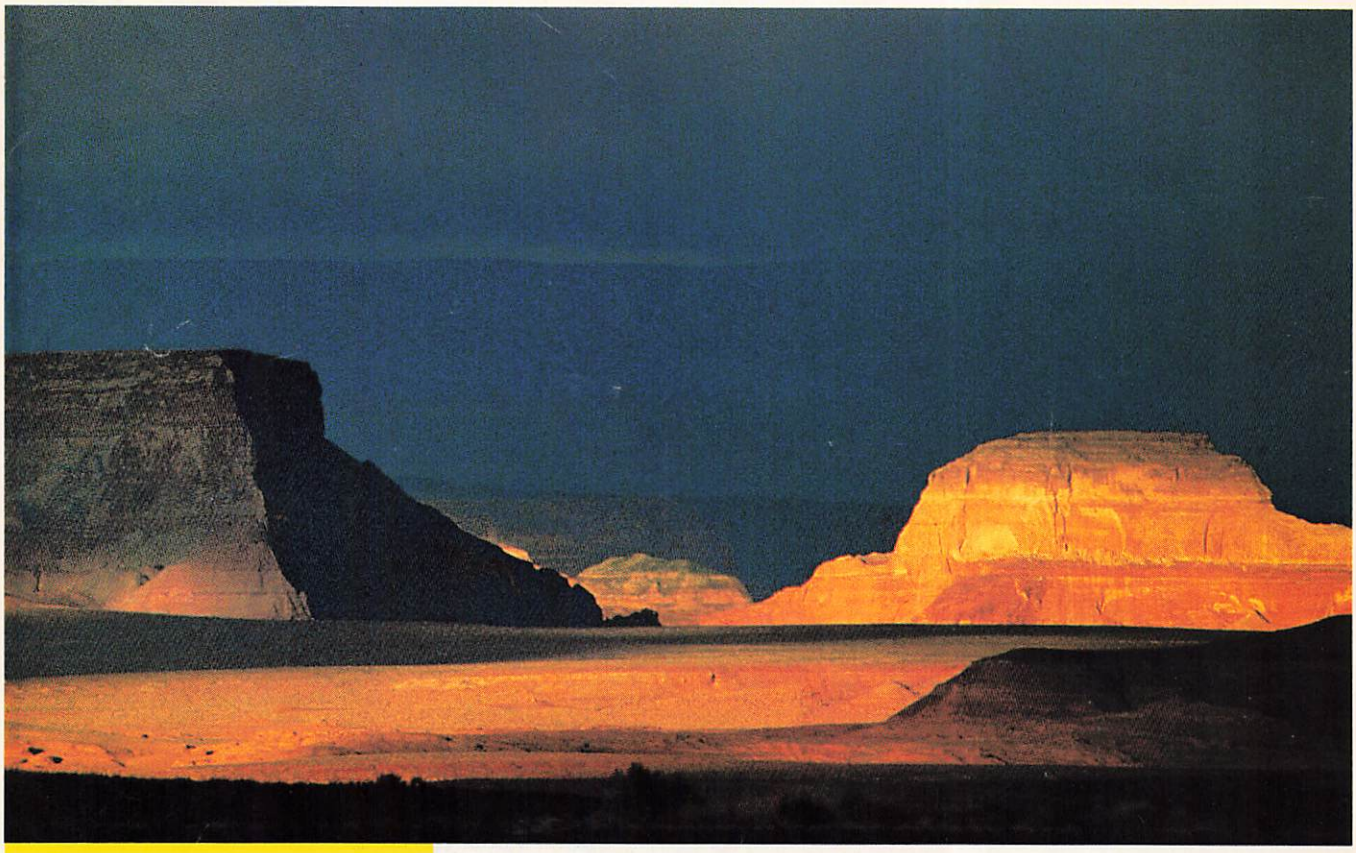
You see, when something is as good as it can be, we leave it alone. When something can get better, we're willing to stand corrected.

Please visit your Nikon Advanced Systems Dealer and take a look at the new N8008s.

Maybe put a couple of rolls through it.

Maybe find out how much better it can help *you* become.



We said it
couldn't get any better.

We stand corrected.

See the N8008s at authorized Nikon Dealers where you see this symbol. For more information on the Nikon N8008s and the benefits of the exclusive Nikon MasterCard, call 1-800-NIKON-35.

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POPULAR photography
WORLD'S LARGEST PHOTO MAGAZINE

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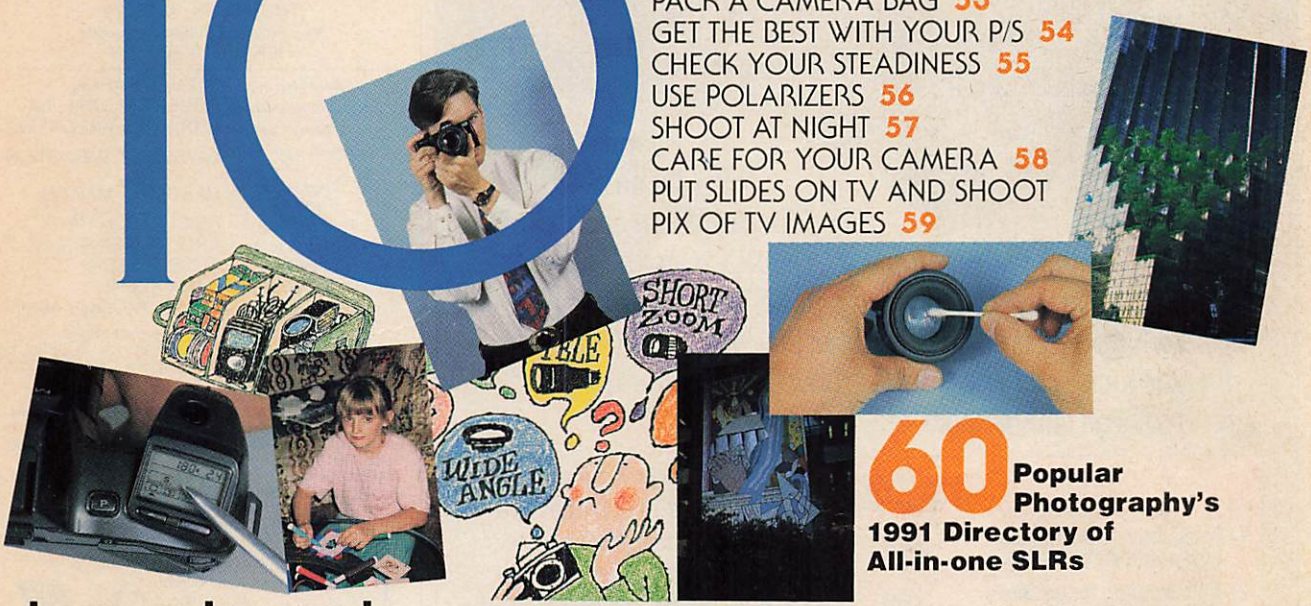

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★ **Cover Stories**

cover

How to visualize the concept of How To was the challenge faced by our veteran art director Shinichiro Tora, and he responded with his usual graphic panache by filling the O's in our giant How To cover logo with an enticing collage of the very photographs, drawings, and diagrams used to illustrate the 18 mini-articles listed above. You might call our marvelous montage How to Cut & Paste, but the secret ingredient is talent.

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3) Red eye reduction flash	YES	NO
4) Landscape mode for shooting through glass	YES	NO
5) Auto shut off	YES	NO
6) Full info display with auto illumination	YES	NO
7) 2-year warranty	YES	NO
8) Ultra-affordable price	YES	NO

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snapshots

A RAY OF LIGHT

You may not have heard of photographer Remo (Ray) Curletti, but if you get POPULAR PHOTOGRAPHY (or *American Photo, Audio, Boat, Boating, Car and Driver, Car Stereo Review, Cycle World, Cycle, Elle, Elle Decor, Flying, Road & Track, Stereo Review,* or *Woman's Day*) you've no doubt seen his work. As studio photographer for Hachette Magazines, he and his staff have done covers, editorial illustrations, product shots, head shots, and all sorts of other assignments that appear on the pages of more than 20 periodicals.

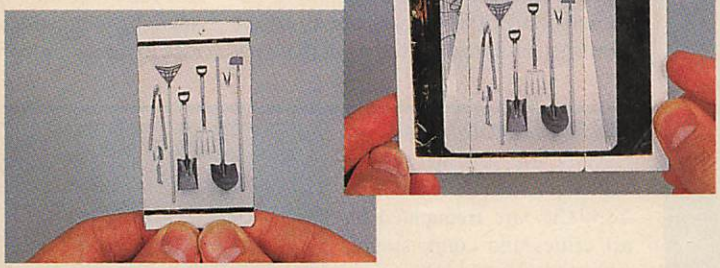
So he must have a whole bunch of complicated tricks that rely on sophisticated, megabucks equipment, right? Wrong! In fact, many of his most-used techniques depend on stuff no more complex than cardboard and mirrors . . . and the know-how that comes with more than 40 years of experience:

Before: Shadow on watch face obscures detail, ruins shot.

After: Shooting through hole in white cardboard brightens things up.

Before: *The white cap is too light; detail is blocked up.*

After: *Shading light during exposure with a cardboard darkens cap.*



Distorting distortion: *In Polaroid test print, far left, it looks like tools were shot from directly overhead. Folding it out reveals the shot was done from the end of a table, with tools fanned out away from the camera.*

Before: *Shiny dark page is so reflective, it shows up in copy shot.*

After: *Shooting through black cardboard "antireflector" keeps page dark.*

Before: *Display stand has too much shadow, looks lifeless.*

After: *Mirror to the side adds bright reflection, punches up picture.*

A old dodge: In a photo of *Boating* caps, Curletti was faced with the problem of maintaining detail in both a white and a dark blue cap. Solution: Light for the navy blue cap, then dodge the light going to the white cap, that is, hold a card outside the frame, moving it around to block the light for part of the exposure.

Watch the birdie: A photograph of a watch face was afflicted with a shadow obscuring some of the detail. Solution: Cut a hole in a white piece of cardboard just big enough for the camera lens to shoot through. The card reflects directly on the subject, illuminating detail.

The reverse drill: A photo of *Elle Decor* pages had the opposite problem: too much reflection off the shiny black areas of the page. Solution: Same as above, except use a *black* cardboard with a hole in it; can be used for any dark surface you want to keep dark.

Done with mirrors: A shot of a store display needed more light on the side, but a standard reflector was inadequate. Solution: Use a mirror as a reflector.

Unparalleled photography: Curletti had to take an overhead shot of a group of garden tools, but he didn't have the scaffolding (or the room) to get directly above them. Solution: Put the tools on a 4 × 8 table and shoot them from the side, but correct the perspective by fanning the tools out to counteract the converging perspective. It helps to have an assistant move them while you look through the viewfinder. "Once you get the two end ones right, it's easy," Curletti says.

STAR WITNESSES

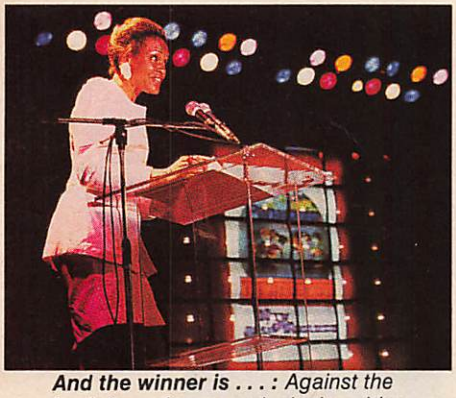
We sat there in black tie and bejeweled

continued on page 4

continued from page 3

dresses, sipping champagne and applauding those who received awards for the best script writing, set design, special effects, and 10 other aspects of making a video. The presenters were celebrities from the television industry. And the recipients were . . . sixth-grade youngsters.

The honors were being given to the outstanding videos made as part of the Panasonic Kid Witness News program set up in 100 urban schools. The program was established by Matsushita Electric Corporation, which provided video equipment, technical manuals, and consulting service—as well as the gala first-annual-award dinner in New York City, which recognized the accomplishments of these preteens. So enthusiastic were the program participants that Panasonic is expanding the program to include 200 schools in 1991–92.



And the winner is . . . : *Against the backdrop of an award-winning video,* MacNeil/Lehrer News Hour*'s Charlayne Hunter-Gault presents trophies to award-winning videographers.*

KODAK'S TRIPLE TWEAK

How often does a film giant like Kodak officially lower a popular print film's speed rating, change color balance on a pro E-6 slide film, and improve neutrality on a Kodachrome—all in the same month? Not too often (we hope), or we'd never keep up! The news is that Ektachrome 100 Pro slide film (EPN) has given birth to a separate and warmer Ektachrome 100X Pro (EPZ); Ektar 125 print film (CW) will be transformed into Ektar 100 (CX); and Kodachrome 200 Pro slide film (PKL) has improved rendition of neutral tones (such as grays).

Ektachrome 100X Pro film follows closely on the heels of the apparently successful Ektachrome 64X Pro film (EPX) introduced earlier this year. Designed to meet the demand for slightly warmer, higher-speed Ektachrome, the EPZ we tested gave us very pleasant results on land and underwater. The film is similar in grain, sharpness, and contrast to Ektachrome 100 (EPN) but has slightly more yellowish-red color balance than EPN. It's available now in 35mm and 120mm format.

Altered states: *Three improved Kodak films—Ektachrome 100X Pro, Ektar 100, and Kodachrome 200 Pro—are now available.*

As for Ektar 125, say good-bye. Kodak's reset the ISO rating to the internationally favored 100 while claiming improvements in the keeping ability of the film's latent image as well as in the tonal scale and processing latitude. At the same time, all those point-and-shoot cameras that didn't automatically set to 125 via the DX code should be able to handle the 100. Is this new film better than the older 125? We'll let you know after it's released, in its new film container, this fall.

Regarding Kodachrome 200 Pro slide film (same packaging), Kodak says minor changes have been made to the film's red sensitivity layer, resulting in more neutral ice and snow scenes, which translates to less red in the highlights. Could this have anything to do with the fact that the Winter Olympics are coming up?

MAJOR MINOR SHOW

Usually the pristine, white-walled photo galleries of New York City are frequented by art critics and connoisseurs, who study (and purchase) cerebral, avant-garde photography of the type that often leaves the rest of us scratching our heads. How, then, did gallery owner James Danziger manage to hook bus loads of laughing and attentive school children on photography last spring?

Simple. He tried something quite unique: an art photography show designed especially for children. His 66-print exhibit, which was hung child-high in his usually hushed SoHo gallery, featured direct, humorous, and viscerally gripping photographs whose appeal was immediate and broad sweeping. Children squealed with delight over images of fascinating animals, wow-wee science, ballet dancers suspended in air, famous athletes, rock stars, cartoon characters, and scenes of natural splendor.

The show wasn't kid stuff, however. It took Danziger months to select and collect the prints, which included important work by many of the great names in photography, including Elliot Erwitt, Ansel Adams, Jacques Henri Lartigue, and Annie Leibovitz. The cost of the photographs ranged from $400 to $18,000 each.

Mickey and me: *Edward Maxey's whimsical shadow self-portrait, 1991, was a favorite at James Danziger Gallery's* Photography Show for Children *last spring.*

There was at least one complaint about this interesting show, however. On leaving, one child exclaimed her admiration for a Herb Ritts portrait of Madonna, but she wondered, Why weren't there more pictures of *chickens*?

Danziger made a note for the future.

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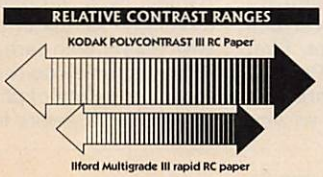

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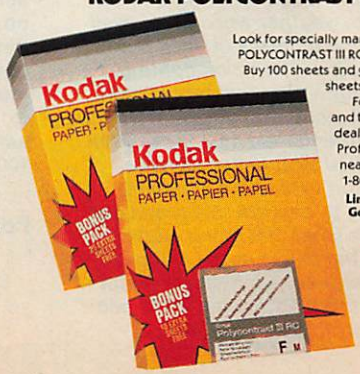

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YOUR BEST SHOT

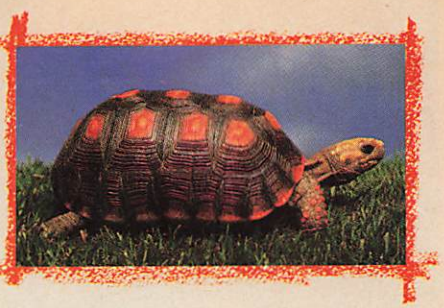
Can great photos be faceless? Most of these prizewinners prove that body language may be all it takes.

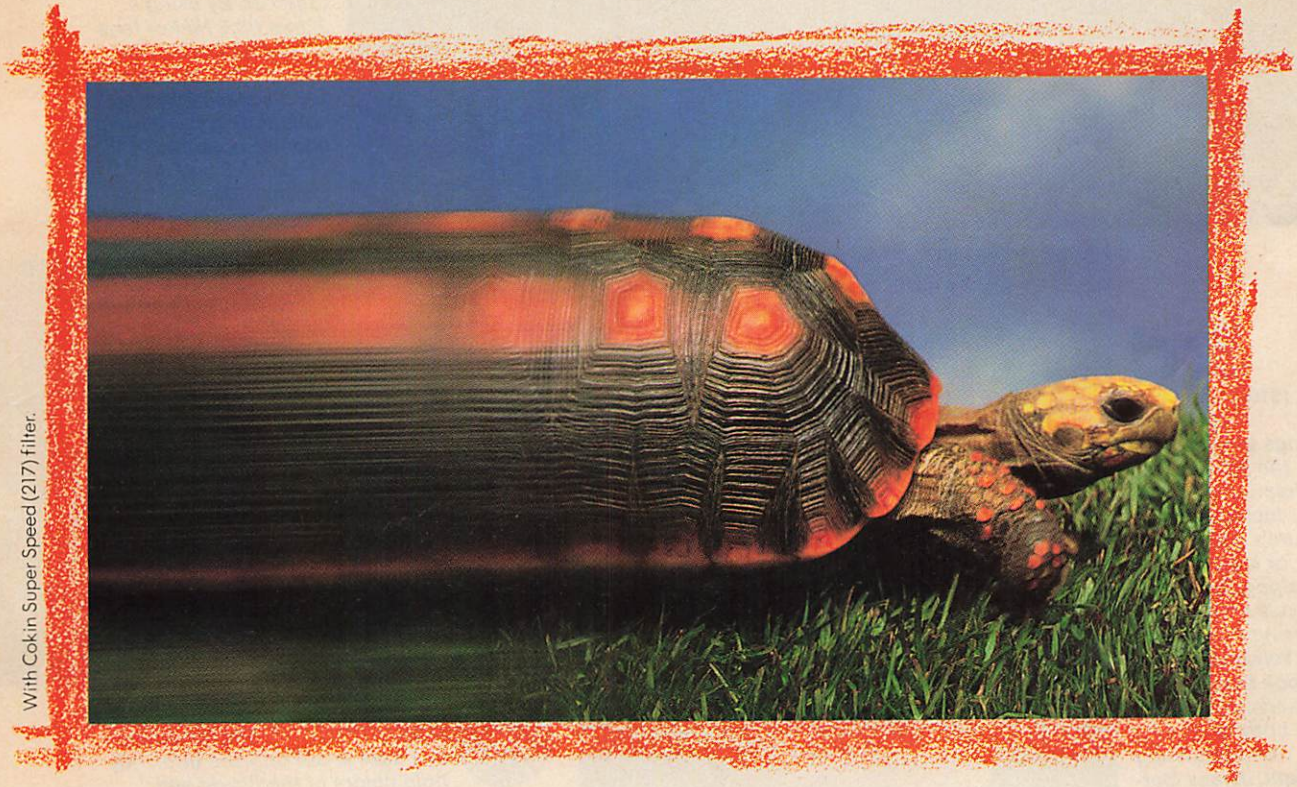
1st *($300) Robeside attraction: The simple, lean figure gives the faded lettering and monolithic, weather-worn green wall behind him a timeless quality, but it is the strong use of color, lighting, and the contrasting textures of skin, fabric, and stone that augment the subject and enhance its impact. Alan Sirulnikoff, of Vancouver, Canada, used a Nikon FM2 and a 35mm f/2 Nikkor lens to capture this pious portrait on the Ghat, the stone steps that flank the banks of the Ganges River in Benares, the holiest city for Hindus in India. Exposure: 1/250 sec at f/2.8–4 on Kodachrome 64.*

"Your Best Shot" Entry Rules: You may send up to 20 transparencies or prints no larger than 8×12 along with a daytime phone number, Social Security number, and any pertinent technical data (such as camera, lens, exposure, film) to "Your Best Shot," POPULAR PHOTOGRAPHY, 1633 Broadway, New York, NY 10019. You may enter as often as you like. We regret that due to the large number of entries we receive, we cannot return your photos unless accompanied by a self-addressed, stamped envelope. All materials will be handled with reasonable care; however, the publisher assumes no responsibility for the return or safety of photographs. Please allow 8 to 12 weeks for a response.

For more prizewinners, see page 8

"Okay sport, let's see that race form!"





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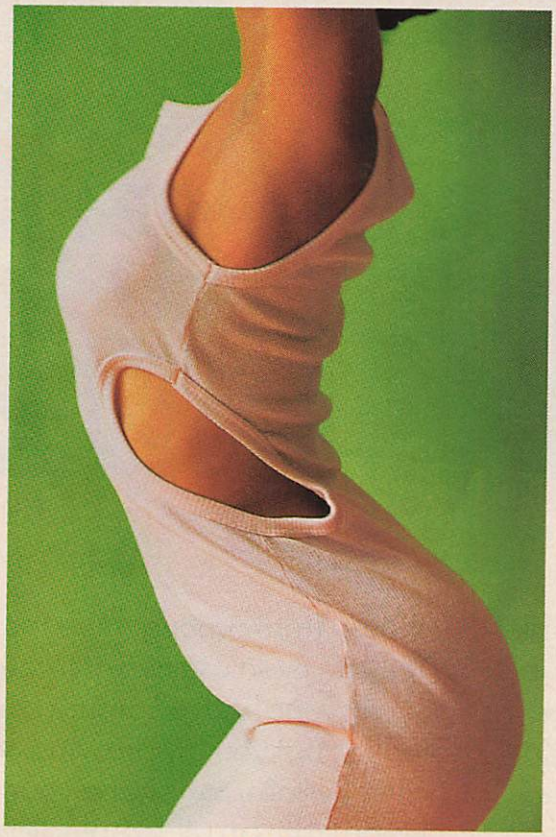
YOUR BEST SHOT

2nd

($200) Hello, dolly: Gina Yarbrough of Oceanside, CA, was fascinated by this lifelike doll clad in toddler's clothing, but it wasn't until the youngster in the background stretched out on the street that the final composition came together. By using a 28mm f/3.5 Nikkor lens on her Nikon F3, Yarbrough was able to convey a sense of space, heightening the surreal effect. Exposure: 1/125 sec at f/5.6 on Fujichrome 100.

3rd

($100) Twist and shout: The openings in the fabric, the fact that the framing does not include the figure's head, arms, or legs, and the zippy colors and tones achieved by using Fujichrome Velvia make you look twice at this sensual study of body language. Using existing light, James Morton of Philadelphia composed the portrait with a Canon EOS-1 and an 80–200mm f/2.8L Canon EF zoom lens and exposed at f/5.6 on aperture priority.



HONORABLE MENTION

($50) Petal power: The power in this case is not only the brilliantly bold colors of the flower and background flora, but also the way the petals seem to flow beyond the confines of the frame. Glennys A. George of Silver Spring, MD, used a Pentax A3000 and a 50mm f/2.8 Pentax-A Macro to capture this image of nature in full bloom at the Brookside Gardens in Wheaten, MD. Exposure: unrecorded; film, Kodachrome 64.

HONORABLE MENTION

($50) Street shower: Michael Bailey of Kansas City, MO, caught the essence of summer in the city: open season in front of an open hydrant. Though his camera was set on automatic program, the shutter speed was slow enough to blur the movements of the participants and the shower of water from the unseen source. Bailey used a Canon T90 with a 35–70mm f/4 Canon Zoom FD to record the celebratory antics on Ilford XP1.

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POINT AND SHOOT FOLLIES

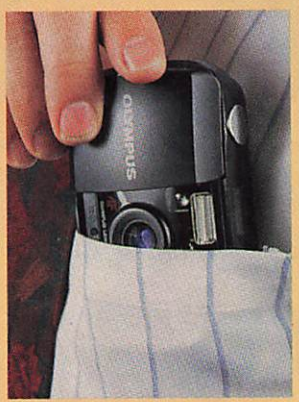
Editor: Dan Richards

Give us 2¢ for our thoughts

FOR SERIOUS PHOTOGRAPHERS WHO SECRETLY ADMIRE POINT & SHOOT CAMERAS

Olympus clams up once again!

Olympus holds a special place in the history of downsizing cameras, be they pro-level, single-lens reflexes (the Olympus OM series), or amateur one-lens compacts (the Olympus XA). The discontinued clamshell-cover XA, in particular, remains a sought-after cult camera.



Semper pocketable: *Even open and ready to shoot, Stylus can slip into a pocket.*

So it was only a matter of time before Olympus popped out a fully shirt-pocketable AF camera, and true to its roots, it's a very different design: the Olympus Stylus.

The stylists were obviously given free rein with the Stylus, which forgoes the rectangular cigarette-pack shape of other shirt-pocketables for a positively curvaceous body. Because of its proportions, the Stylus actually measures out a tad bigger in some dimensions than its competitors (namely, the Konica Big Mini and Samsung AF-Slim). But it seems to fit better in a shirt pocket because, well, human bodies are curved, too. It's also very easy to hold because the Stylus' sinuous rills make for an ergonomic hand grip. It opens up with—how else?—a sliding clamshell cover. And at only 6.5 ounces, it's amazingly light.

In an unorthodox choice, Olympus used a 35mm f/3.5 three-element lens, instead of the four-element design common on other cameras of this class. Does it matter? Well, the triplet (also an f/3.5) lens in the Olympus Infinity Jr delivers surprising sharpness, so we had few doubts about the Stylus lens. And indeed, it delivered quite sharp slides.

It helps that the lens is no faster than f/3.5 (it's very tough to make a really sharp triplet that's any faster). Let's not forget that sharpness is also a function of focusing accuracy, and the Stylus helps here with a full 100 autofocus zones.

Controls are simple. There's full auto, then flash-on and flash-off settings, besides Auto-S, Olympus' trademark for a pulsating 15-pop preflash to reduce red-eye. (As we've said before, it's weird, but quite effective.) Then there's a self-timer button, a midroll-rewind button, and no other clutter. The shutter can fire only as low as 1/15 sec, although at the high end the Stylus can shoot at 1/500 sec.

Family portrait: *Olympus said there wasn't enough room for autofocus in the XA, bottom. Guess what? The new AF Stylus is smaller!*

Another nice touch: the Stylus can sense backlight and will automatically kick in fill flash. (And yes, you can deliberately turn it off.)

What would an Olympus shirt-pocketable be without a couple of interesting quirks? For one, the lens stays very nearly fully retracted in the camera body when it's opened; every time you fire, the lens moves forward into shooting position, then retracts back. Some people thought this a tad annoying, but it makes the Stylus the one camera you can put in your pocket when it's open and ready to shoot.

Also, whenever the flash is going to fire, a bright red lamp near the viewfinder comes on and stays on until the picture is taken. It's a focus-assist beam for flash shots, and it also serves as a focus confirmation (it doesn't glow if the camera can't focus). It's also an electronic watch-the-birdie: It gets people to look at the camera in dim light.

Small world: *Stylus' unusual shape, bottom, contrasts with that of Samsung AF-Slim, top, and Konica Big Mini.*

You can, by the way, get the Stylus in two color combinations; the standard model has silver buttons and trim, while the databack model ($25 extra, list) has gold detailing. It's something to keep in mind if you want to match your camera with your accessories.

The Stylus sells for a fairly modest price—$225 list, with a "real price" hovering around half that—and has proven something of an instant hit. From our experience with this pretty, petite camera, it deserves a successful run.

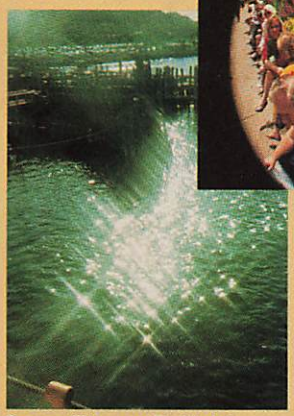
Ready for the disposable *system?*

Wolfgang Goerz-Dagor, world-renowned freelance photographer, globe-trotting adventurer, and Argus C-3 repair specialist in Sandusky, OH, stepped from the blazing sunlight into the enveloping gloom of the Temple of the Dragon Goddess in Kuala Lumpur. Opening the flap of his Natural Geophysical *camera bag, he replaced the disposable 360-degree panoramic cam-*

Disposable derby: *Wonderfully wacky Chamekke cameras from Japan include, clockwise from front center, Pro-Kidori (with fisheye in place), Twilight, Romantic, Wide (seated in 360-degree pivoting cradle), and Amuse.*

Three shots' worth of a six-shot composite with Wide

Fisheye on Pro-Kidori



Cross filter on Twilight

Triple-image prism on Amuse

era in its velour-lined cranny and opted for his disposable wide-angle camera, slipping the fisheye lens into place in the camera lensmount . . .

Huh?

Yes, the era of the interchangeable-lens and special-effects disposable cameras is upon us, courtesy of the Sensyu-kai catalog company of Japan. And while we don't think these crazy little Chamekke ("playful," "mischievous") cameras will replace pro-SLR systems, they do suggest some intriguing possibilities in future camera designs.

The Pro-Kidori camera comes with a slip-on close-up lens that gets you about a foot from your subject. Much more outrageous, however, is a slip-on fisheye lens, whose 0.47X magnification gives you (roughly) a 16mm circular-format fisheye focal length.

The Wide camera is the now-familiar Stretch, complete with 25mm lens and a masked, 13 × 36mm frame format. But put the camera in its accessory cradle, then fit the pegs into a pedestal base, and you can take a series of exposures, rotating the camera on its nodal point each time, to create a full 360-degree view of the horizon. Your prints will overlap to make pasting or taping together easy.

The Twilight camera is loaded with extrafast film and comes with a cross-star filter for moody low-light shots.

The Romantic camera isn't any more affectionate than the others, but it comes with fog, amber, pink, and blue-purple filters for those touchy, feely greeting-card pictures.

The Amuse camera comes with a 30-degree directional distortion filter that lets you squash or stretch the scene (or your hapless subjects), as well as a triple-image prism filter for the sort of multi-image extravaganzas that Norman Rothschild, our Editor-at-Large, used to foist off on us.

But this isn't a true system, you say, because there's no provision for flash photography. Oh yeah? Sensyu-kai also sells an electronic flash unit; would you believe all the Chamekkes except the Wide have a flash-synch socket?

Each camera runs 1,750 yen (about $12.50), including its accessories. When you need a replacement camera, you needn't get the whole kit and Chamekke all over again; simply keep the accessory attachments and buy another loaded camera box (two for a reasonable 1,900 yen, about $13.50). Since most parts of the camera are reused or recycled, it means virtually the only thing being replaced is the film. Can the single-use cardboard SLR be far behind?

Fog filter on Romantic

The cameras are made by, of all people, Eastman Kodak. Not Fuji, not Konica, but our own Great Yellow Father (Japan division), following the design specifications of Sensyu-kai, using Kodacolor Gold film (1600-speed in the Twilight, 200 in the Wide, 400 in all the others). But you can't get them here; you can't even get them in Japan, unless you're a member of the Sensyu-kai catalog club.

Hang a Rosco for filter fun

You don't need a special-purpose camera, of course, to use color filters on a P/S. You don't even need filters. Just get a sample book of Roscolene color acetates and go wild. (Edmund Scientific, 101 E. Gloucester Pike, Barrington, NJ 08007-1380, carries the 1½ × 3¼-inch sample books.)

Trim a piece of acetate to fit over the camera lens. You can carefully tape it in place, making sure you don't foul any retracting or lens-cover mechanisms. If you want accurate exposures, put a piece of the same material over the meter port—your manual should tell you where it is if you're not sure. You can also try it taped over the flash.

The joy of Roscolene acetates is that they come in a bewildering number of colors—44 in a sample book. Try the yellows, oranges, and reds for outdoor black-and-white photography, too.

***Seeing red:** Deep red filter dramatically darkens sky in black-and-white shot. All it took was piece of acetate film taped over lens—notice it covers meter cell, too.*

High Speed Without The Hassle

It took Sigma, world leader in advanced lens technology, to design autofocus zoom cameras that combine total automation ease with the features of a fine SLR.

Sigma's fully automatic compact cameras carry a full line of advanced functions while maintaining ease of use. They are a panorama of the most advanced technology in compact camera evolution, featuring 28-50mm, 35-70mm and 50-100mm zoom lenses. And a stepless, "passive" autofocus system similar to that used in today's most advanced SLR cameras to ensure sharp focusing at longer distances.

A range of strobe modes plus an external flash shoe lets you get light for longer distance shots. The special non-slip "ZEN" matte finish and comfortable grip make these cameras exceptionally easy to hold.

Now, Sigma expands your scope of photographic expression by combining the high technologies of the compact autofocus camera with the precision of the SLR.

28AF ZOOM (28-50mm)

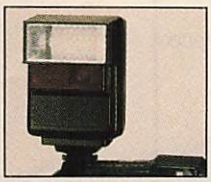
35AF ZOOM (35-70mm)

50AF ZOOM (50-100mm)

Precise autofocus accuracy – near and far.
By incorporating a passive autofocus system identical to that used on today's most advanced SLR cameras, the problem of focus shift, associated with conventional compact AF zoom cameras, has been eliminated. This stepless control of distance measurement delivers sharp, accurate results, even at long distances or in dim light.

Motorized stepless Sigma power zoom lens frames anything perfectly.
This is a superior quality, true continuous zoom lens. Motorized, so you can select the perfect focal length, from wide angle to telephoto, in an instant – anything from closeups to panoramas with one touch.

Fastest, electronically controlled compact zoom shutter speeds.
Sigma is proud to announce a "speed" breakthrough for its fully automatic compact camera series. With shutter speeds to 1/500th sec., these are the fastest, compact cameras Sigma has ever made. Giving you a greater action-stopping ability to get clear, sharp photos, even of fast-moving subjects.



A solution to the longer distance flash shot problem.
Multiple flash modes, plus a hot shoe for an external flash, have eliminated the insufficient light problem with longer distance flash shots. Indoors or at night, when the subject's a long way away, simply slip on an accessory flash.

Large liquid crystal display.
Everything you need to know about the camera, including number of exposures taken, the flash mode, and even the battery condition, is shown on a big, easy-to-read display.

Non-slip non-reflecting finish.
A special matte finish we call "ZEN" prevents reflections, resists scratches, and is non-slip. And the comfortable grip makes the camera exceptionally easy to hold.

5-mode auto-dating unit.
A precise, quartz-controlled dating unit lets you record month, day and year, or even day, hour and minute, right on the film.

Greater range of DX coding.
Full DX coding from ISO 25 to 3200. Automatically sets film speeds for all popular films, from the slowest to the fastest, to meet your creative needs.

28AF ZOOM
- Lens: 28 – 50mm F4.2 – 7 • Field of View: 75.4° – 46.8°
- Flash: Built-in, interlocked with zoom. Range – 18.2 ft. (at 28mm); 13.2 ft. (at 50mm)*
- Shutter Speed Range: 2 sec. to 1/500 sec.
- Dimensions: 5.3″ × 3.2″ × 2.2″ • Weight: 15.3 oz.

35AF ZOOM
- Lens: 35 – 70mm F3.5 – 6.7 • Field of View: 63° – 34°
- Flash: Built-in, interlocked with zoom. Range – 13.2 ft. (at 35mm); 8.3ft. (at 70mm)*
- Shutter Speed Range: 1 sec. to 1/500 sec.
- Dimensions: 5.3″ × 3.2″ × 2.7″ • Weight: 16 oz.

50AF ZOOM
- Lens: 50 – 100mm F4.3 – 8 • Field of View: 47° – 24.4°
- Flash: Built-in, interlocked with zoom. Range – 11.6 ft. (at 50mm); 7.4 ft. (at 100mm)*
- Shutter Speed Range: 1 sec. to 1/500 sec.
- Dimensions: 5.3″ × 3.2″ × 3.2″ • Weight: 16.7 oz.

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New Sigma Zoom Lenses. They Keep Getting Smaller...Lighter...and Better.

These two new zoom lenses are the result of Sigma's advanced optical technology. They were designed to increase the performance and broaden the creative capabilities of your 35mm SLR.

World's smallest wide angle zoom lens.

Sigma 24-50mm F4-5.6 UC

The single biggest disadvantage of existing wide angle zoom lenses is their size and weight. This problem has been eliminated in the Sigma 24-50mm UC ultra-compact zoom lens. Just over 2" long, and weighing only 12.3 oz., it is ideal for travel, and for indoor use.

The closest focusing distance is 15.7" (40cm) from the film plane, and the lens can focus continuously at all focal lengths, with no need to switch into macro mode.

Our AF version of the lens has a new "Noise Less" motorized focus transmission system which is quieter and smoother than other autofocus lenses.

The exclusive "ZEN" matte finish provides a sure, comfortable grip, helps prevent reflections and resists scratches.

Available for Canon, Minolta, Nikon, and Pentax autofocus mounts and most manual focus SLRs.

Select the Sigma lens that fits your creative needs.

© For Canon AF mount
Ⓜ For Minolta AF mount
Ⓟ For Pentax AF mount
Ⓝ For Nikon AF Mount

* All Sigma lenses are available in MF models, for use with all major brand manual focus 35mm SLR cameras.

This "normal" zoom is the world's smallest and most compact. Ⓜ Ⓝ Ⓟ © *

AF 28-70mm F3.5-4.5 UC

An ultra-zoom covering all popular focal lengths from 35mm to 135mm. Ⓜ Ⓝ © Ⓟ *

AF 35-135mm F3.5-4.5

The world's smallest ultra-compact tele-zoom highly maneuverable and high quality. Ⓜ Ⓝ © Ⓟ *

AF 70-210mm F4-5.6 UC

The compact apochromatic AF zoom. Exceptional contrast, sharpness and color saturation. Ⓜ Ⓝ © *

AF APO 70-210mm F3.5-4.5

The high power, compact 4X tele-zoom with ultra-high performance. Ⓜ Ⓝ © *

AF APO 75-300mm F4.5-5.6

Use as a normal or macro lens. Focuses to 1:1 without adapters. Ⓜ Ⓝ © *

AF 50mm Macro F2.8

F2.8 speed and APO sharpness in an exceptionally lightweight telephoto. Ⓜ Ⓝ © *

AF APO 300mm F2.8

Compact, powerful telephoto with high performance features. Ⓜ Ⓝ © *

AF APO 400mm F5.6

Fast f4.5 aperture and apochromatic correction for amazing super telephoto quality. Ⓜ Ⓝ © *

AF APO 500mm F4.5

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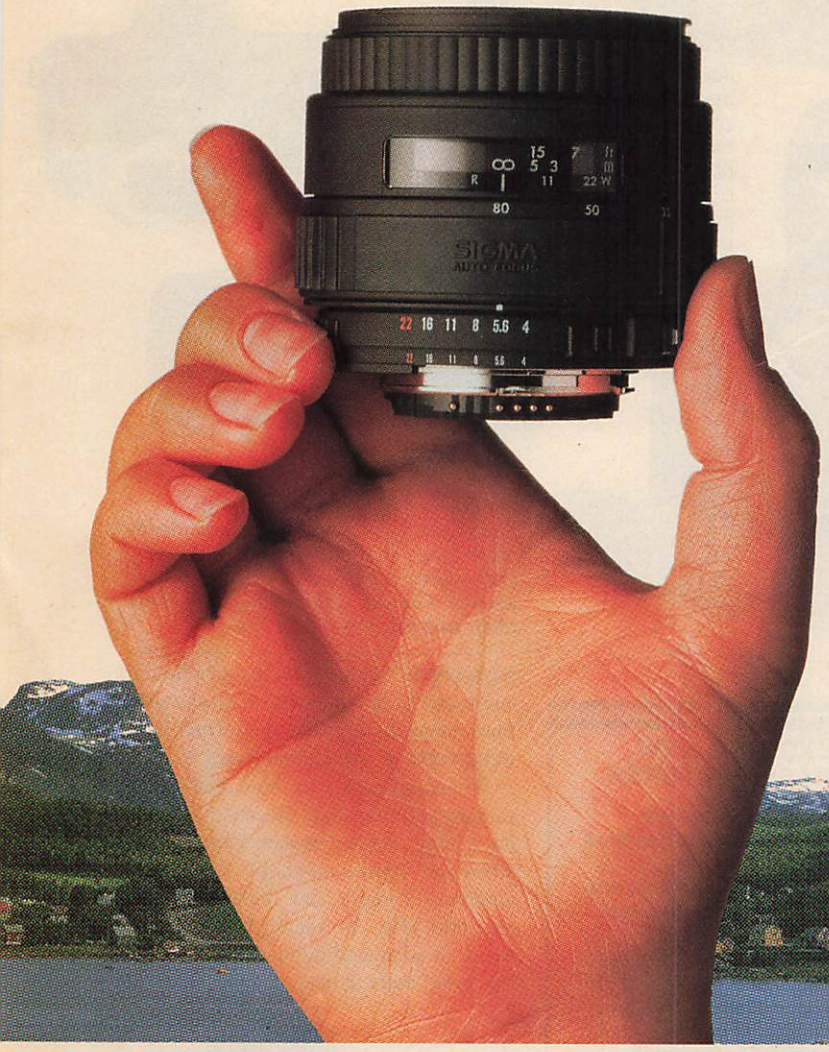


Compact, light weight, highest quality standard zoom.

Sigma 35-80mm F4-5.6 DL

In spite of its compact size, only 2.4″ long, and light weight, only 10.1 oz., the Sigma 35-80mm DL deluxe zoom lens delivers high definition and contrast. This sophisticated zoom has a focus scale, depth of field scales for both wide angle and tele settings, and an infrared compensation mark. Specially designed diaphragm blades result in rounder apertures for more aesthetically pleasing images, in out-of-focus areas, than those produced by conventional polygon-shaped apertures.

A bayonet mount lens hood combines with the zoom system to minimize unwanted light at all focal lengths.

This Sigma 35-80mm zoom lens has Sigma's exclusive "ZEN" non-slip, non-reflecting, scratch-resistant finish, for years of reliable service.

Available for Canon, Minolta, Nikon, and Pentax autofocus mounts and most manual focus SLRs.

New! World's Smallest APO/MACRO Telephoto

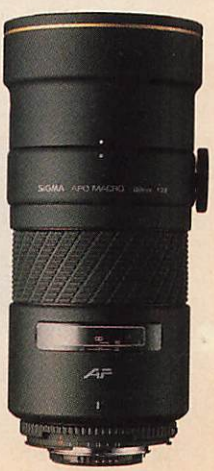
APO 180mm Macro F5.6 UC

- Apochromatic optical performance and flat field macro capability in an ultra-compact telephoto lens – less than 4″ long, weighs just 15 oz.
- Focuses down to just 22″ for 1:2 (1/2 life size) magnification.
- Internal focusing system maintains constant lens size and provides fast, smooth, one-finger focusing.
- Special Low Dispersion (SLD) glass combined with Apochromatic design means sharp, brilliant images with chromatic and spherical aberrations virtually eliminated.
- Smooth-looking ZEN finish, non-slip, non-glare and scratch-resistant.
- Available for Canon, Minolta, Nikon and Pentax autofocus mounts and most manual mounts.

New! World's Fastest APO/MACRO Telephoto

APO 180mm Macro F2.8

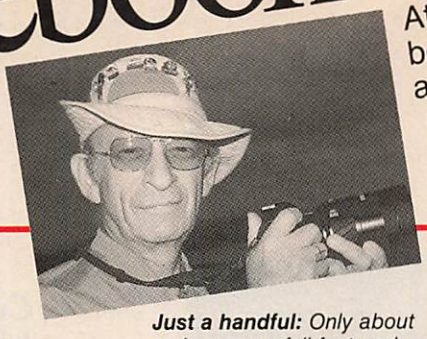
- The world's first Apochromatic telephoto lens with flat field macro capability.
- Focuses down to 22″ for 1:2 (1/2 life size) magnification.
- Internal focusing with advanced double "floating" lens system–superior optical performance from infinity to macro.
- Special Low Dispersion (SLD) glass and Apochromatic correction eliminates chromatic and spherical aberrations for sharp, high contrast images.
- Non-slip, non-glare, scratch-resistant, ZEN finish.
- Available for Canon, Minolta and Nikon autofocus mounts and most manual SLR's.



SLR notebook

By Herbert Keppler

At last! Ideal bridge between point-and-shoot and full-featured SLRs.



Is there at last a real bridge camera out there? You know what I mean: a nice, compact, autofocus SLR about the size of a point-and-shoot, with all the simple-to-operate bells and whistles of a P/S but with interchangeable lenses.

Yes. At last there is, the Minolta Maxxum 3xi, successor to the 3000i. Minolta came darn close to the ideal bridge camera with the 3000i, introduced in 1988 with the 7000i. But incredibly, the designers left out a key essential, the built-in flash. (Oh, Mind of Minolta, where were you at such a pivotal moment in SLR camera design?)

Just a handful: *Only about as large as a full-featured zoom-lens point-and-shoot camera with flash, the Minolta Maxxum 3xi has two precious additional features: interchangeable lenses and a sophisticated exposure system.*

Family resemblance is catching: *Maxxum 3xi's contours are nearly identical to those of 3000i, which it replaces. Both were cosmetically designed by Minolta. Famous German designer Hans Muth was responsible for 7xi.*

Instead of built-in flash, we had our choice of two tiny but efficient slip-on flashes, which, alas, seemed like excrescences atop the small camera.

This time around, Minolta got it right with an integral pop-up flash neatly molded onto the 3xi's prism. And the camera body, while of moderate cost, appears to be a solid, sturdy, no-corners-cut camera, just a smidgen larger than the 3000i but miles smaller than Minolta's full-size 7xi. The 16½-ounce 3xi body is probably the lightest interchangeable-lens autofocus SLR with built-in flash, some four ounces lighter than the former lightweight champ, the Canon Rebel S.

What makes a true so-called bridge camera so important? Because there exists a huge canyon between even the most advanced point-and-shoot lens/shutter autofocus camera and the interchangeable-lens SLR. No matter how multifeatured an advanced point-and-shoot camera gets, there comes a time when its

Oh, how could they have done it?! *Pioneering Maxxum 3000i was flashless. Instead, awkward slip-on flash units ruined styling.*

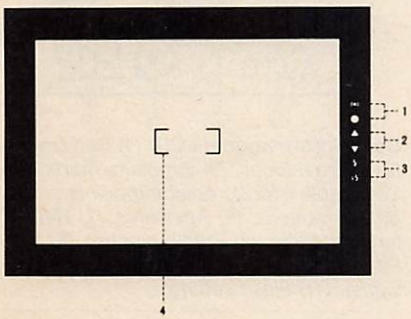
MOST EXCITING NEW MAXXUM 3xi FEATURES

- ***Pop-up flash with red-eye reduction and remote off-camera flash control.***
- ***Program, shutter- and aperture-priority autoexposure, metered manual exposure.***
- ***Expert intelligent program automatically changes depending on subject type, distance, and whether subject is moving.***
- ***Eight-segment honeycomb metering pattern.***
- ***Larger autofocus area with increased low-light sensitivity.***
- ***Focal-plane shutter-speed range extended to 30–1/2000 sec.***
- ***Auto Stand-by Zoom automatically sets focal length to pleasing composition.***
- ***Eye-Start activates zoom, exposure, and autofocusing when camera is held to eye.***
- ***Predictive autofocus for action.***

Small is beautiful? *Most SLR makers produce tyro autofocus SLR cameras about same size as more advanced ones. Not Minolta. Maxxum 3xi is definitely the little brother to recently introduced Maxxum 7xi supercamera.*

widest focal length lens setting won't take in all an amateur wants and the longest zoom setting can only produce a tiny image of the sports event the photographer would like to shoot. Or perhaps he wants to shoot extreme close-ups of stamps or flowers. Moreover, the P/S exposure system just can't handle many of today's tough lighting situations. From here on, it must be SLR all the way.

But many an owner values the operating simplicity and small size of his point-and-shoot, shuddering at the full-sized, multifeatured SLRs with all the sophisticated controls. Isn't there some sort of camera that bridges the gap, allowing the photographer to have an SLR's interchangeability of lenses and sophisticated exposure system plus the operational simplicity of a point-and-shoot? Enter the Maxxum 3xi.



Easy-to-use LED finder info: *(1) Green dot with parentheses indicates continuous-focus priority operating on moving subject. If subject doesn't move, camera switches to large green dot and single-lock focus. Amber arrows (2) govern manual metering, warn of speeds too slow to handhold and when exposure is out of range. Red lightning flashes (3) show flash recycling, flash ready, operating off-camera remote flash, red-eye reduction, and sufficient flash. Brackets (4) outline autofocusing area. Finder magnification is .75X.*

But Minolta has done far, far more with the 3xi than just build in a flash. It has borrowed much of the "xi" (expert intelligence) simple-to-use exposure and autofocus automation found in the 7xi. The combination results in a rather awesome up-to-date camera, which still remains, well, cute.

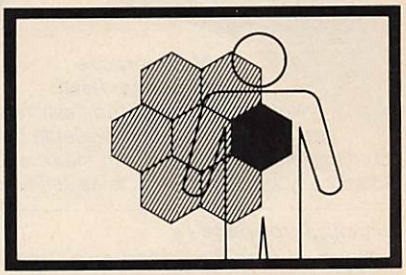
Operation could hardly be simpler. With an xi autozoom attached, just pick up the 3xi, turn on the power switch, point the camera in the direction of the subject, and shoot. If flash is needed, it will pop up and fire. Flash synch speed is 1/90 sec.

Isn't there *anything* else that *must* be done? Nope. That's all there is to it—for you. But the camera's automated brain (the "xi" factor, again) has done an incredible amount of "thinking" and setting for you—more, as a matter of fact, than any other SLR camera can do, except its big brother, the 7xi.

Startling feature: *As in Maxxum 7xi, Eye-Start sensor next to eyepiece activates autofocus, exposure, and zoom when you hold camera up to your eye. Rubberized eyecup won't get lost. It's fastened permanently. But finder accepts accessory diopter correcting lenses.*

The moment you squeeze the right-hand grip of the camera and bring it to your eye, the xi Eye-Start system activates the zoom control, autofocusing, and exposure. By the time you take a good look through the viewfinder, the camera has done the following: 1) zoomed to what it thinks is an acceptable composition (a system called ASZ: Auto Stand-by Zoom); 2) autofocused on the main subject, continuously focusing if the subject is moving and locking the focus if the subject is stationary; and 3) determined the best shutter speed and aperture depending on how far away the subject is and whether it is a close-up, action shot, portrait, group picture, or scenic.

If the subject moves, the camera predicts where focus will be at the moment of exposure and also shifts to a higher shutter speed. And the shifts from one focus, composition, and exposure mode to another are done not in jerky changes but smoothly and continuously. However, since the 3xi is more a snapshooter's camera than the 7xi, and since snapshooters are apt not to hold the camera as steady as more advanced photographers would hold the 7xi, the 3xi favors slightly higher shutter speeds to reduce the effects of camera shake. All this is a far cry from the 3000i user's choice of only a regular or high-speed program exposure in a camera limited to manual zooming and one-shot autofocus.



How honeycomb metering works: *Heaviest meter weighting (darkest honeycomb) occurs in one or more of center three honeycombs wherever subject happens to be.*

The Minolta Maxxum 3xi's central autofocus area is 80 percent larger than the 3000i's and more sensitive (down to −1 EV with ISO 100 film instead of 0 EV).

The exposure system has blossomed out from the 3000i's simple dual-area contrast-detection system into an eight-segment honeycomb pattern, working in conjunction with the autofocusing system. The honeycomb pattern is much the same as in the 7xi except that it consists of 8 instead of 14 honeycombs. The three horizontal central honeycombs do the major work. They first compare brightness with the outer honeycombs to see if the scene is spotlit or backlit, mandating additional exposure compensation. Then these three honeycombs search for the

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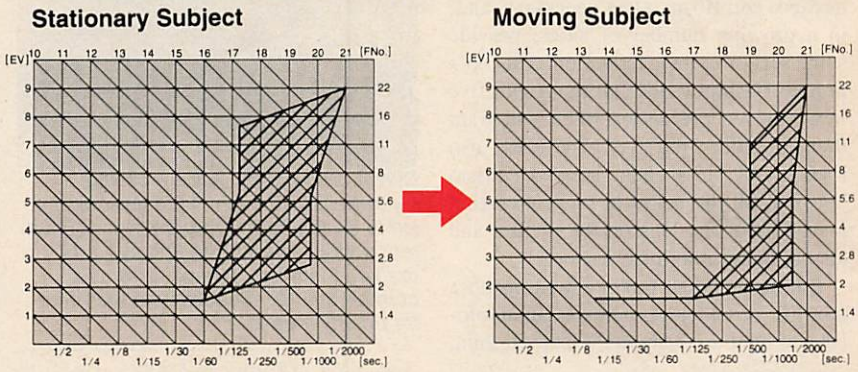


Increasing speed for moving subjects: *3xi automatically switches to programs with higher shutter speeds (diagonally striped areas) when subject is moving.*

Multipurpose auto pop-up flash: *Not only are balanced flash, fill-in, and red-eye reduction available but also cordless off-camera flash with Maxxum 3500xi unit. Additionally, pop-up flash acts as self-timer warning, autofocus aid light.*

continued from page 17

honeycomb with the darkest area, figuring that this is where the subject is likely to be. The exposure will then be weighted in that direction.

The system favors small apertures for close-ups, larger apertures for portraits (to throw the background out of focus), average apertures for snapshots, and small openings for scenics (where you probably want sharpness, foreground to background). How does the Maxxum 3xi coordinate all of this? Call it fuzzy logic—as in the 7xi.

Most built-in point-and-shoot camera flash units can fire automatically when needed, add fill-in when necessary, and, in a growing number of cases, provide some sort of red-eye reduction. The 3xi's pop-up flash unit does all that (with five low-powered preflashes when you want them to reduce red-eye). The flash also rises a full 1½ inches above the prism housing, all the better to prevent casting a shadow of the lens on the picture and also to better minimize red-eye.

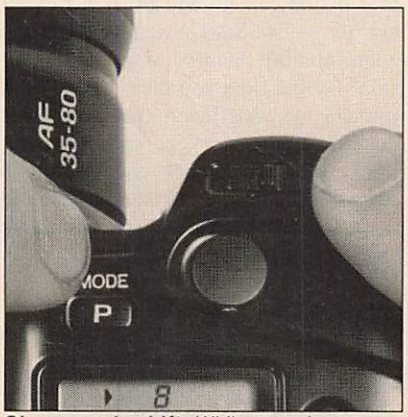
But beyond that, this is a multipurpose unit like no other. It serves as an autofocus aid light up to about 27 feet, flashing twice in very low light to help the autofocusing unit. It flashes three times just before the self-timer fires to warn the subject of impending shutter action. Lastly, the flash provides off-camera flash control, just like the 7xi.

With the Program Flash 3500xi, the 3xi's built-in flash can act as a trigger to fire off remote 3500xi units with full through-the-lens flash control. The two units, acting in concert, can also offer two-thirds illumination from the 3500xi and one third from the pop-up flash. The built-in flash, which has a guide number of 39 (ISO 100, in feet) and covers the angle of a 28mm lens, can be turned off completely when desired (as in a museum that forbids the use of flash) or summoned up by the touch of a rear button to act as fill-in for an existing-light shot.

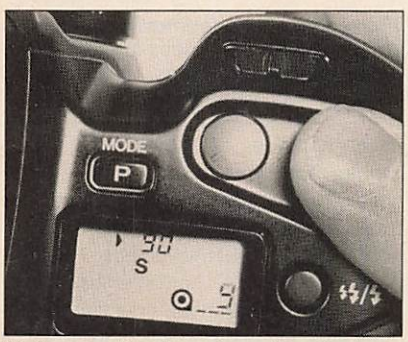
When an accessory Minolta xi flash is used in the camera's hot shoe, the flash's own autofocus aid light takes over for the built-in one and also acts as the self-timer warning light.

The automatic DX film-speed coding (ISO 25 to 5000) has no manual override and sets noncoded film automatically to

continued on page 20

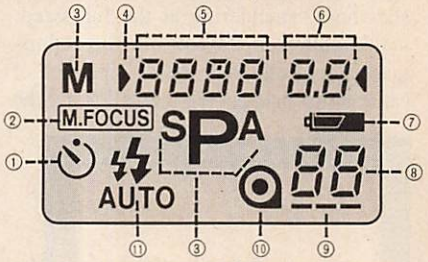


Clever mode shift: *While pressing P-mode button, push mode lever right or left to switch from P (program) to S (shutter priority), A (aperture priority) or M (metered manual) control. Lever also controls shutter speeds in manual, shutter-priority modes.*



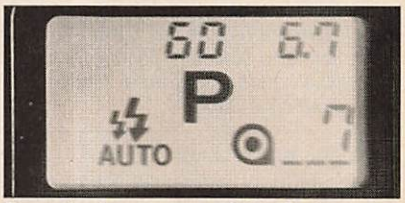
Well-spaced and contoured controls: *Convex shutter-release button rides comfortably in finger groove. Note flash-mode control button, P button that returns camera to standard program mode.*

New switch: *In aperture-priority or manual mode, switch shifts aperture.*

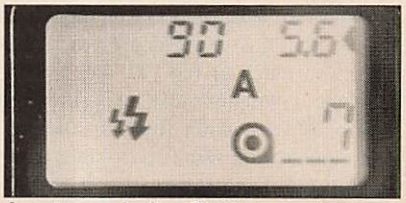


Good informational LCD: *(1) Self-timer. (2) Manual focus. (3) Exposure mode. (4) Selectable exposure-setting pointers. (5) Shutter speeds. (6) Apertures. (7) Battery condition. (8) Frame number. (9) Film transport signal. (10) Film transport signal. (11) Flash setting.*

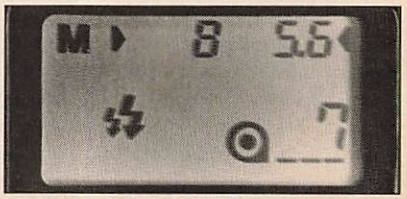
What you see is what you get on LCD



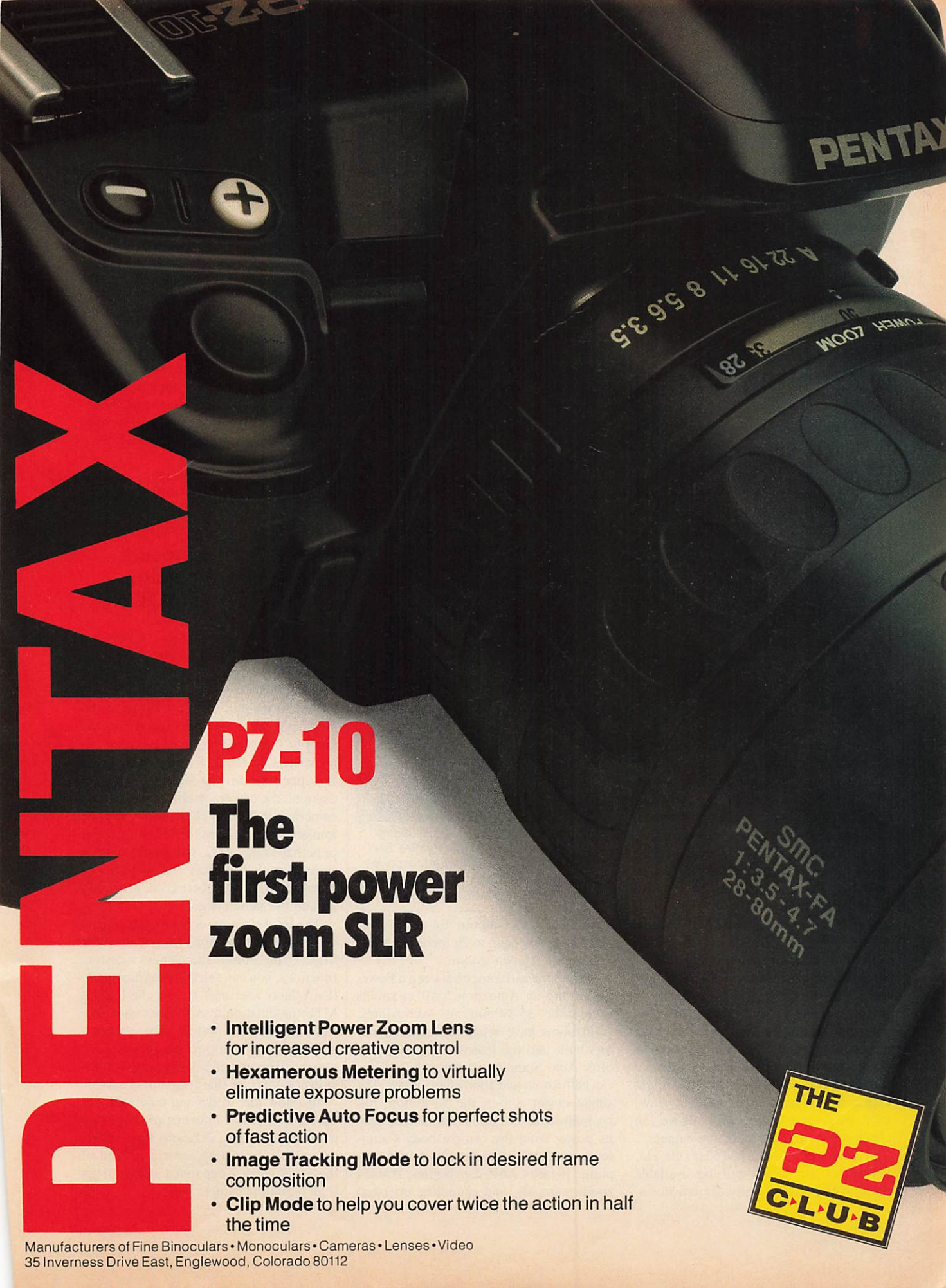
Fuzzy-logic program: *A big P, shutter speeds and aperture, frame number, flash condition, self-timer if operating.*



Aperture priority: *Shutter speed and aperture appear. A indicates mode.*



Manual control: *Both shutter speeds and apertures are visible on LCD.*



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continued from page 18

ISO 100. There is neither exposure-compensation control nor provision for remote release, though you can (surprise!) switch the camera to aperture-priority or shutter-priority autoexposure or shoot with metered manual control. Both focus and exposure can be locked.

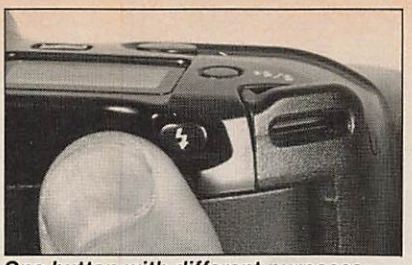
While shutter speeds and apertures don't appear in the viewfinder, they are visible on the top liquid-crystal-display (LCD) panel. Speeds are available from 30 to 1/2000 sec.

Since we were examining a preproduction hand-assembled sample of the Maxxum 3xi and were given the camera's specifications by Minolta engineers, we didn't check the camera for autofocus speed (quite satisfactory in the sample camera), speed of film advance (single-frame advance only), or speed of automatic autorewind (midroll rewind is also possible). Power is supplied by a single 6-volt 2CR5 lithium battery.

Minolta Maxxum SPxi: *Same as 3xi but no pop-up flash. Has spotmetering, however. Here shown with new Program Flash 2000xi.*

The Maxxum 3xi camera body, like that of the 3000i and 7xi, is a hybrid, with a film plane and lensmount unit joined to polycarbonate film chambers. And like the 3000i, the engineers have cut down prism size, weight, and expense by using a porroprism that uses mirrors rather than a solid glass prism. The viewfinder shows 90 percent of the actual picture area and is slightly less bright than what you might expect from a glass prism system. However, we reserve evaluation until we can check out an actual production camera.

A slight variation on the Maxxum 3xi, known as the SPxi, will be available through Minolta specialty camera stores.



One button with different purposes: *Pressing rear button causes flash on Maxxum 3xi to pop up but provides spot-metering on SPxi.*

The SPxi is identical to the 3xi but has no built-in flash. The rear button used to pop up the flash on the 3xi instead allows the SPxi to make spotmeter readings, using the central honeycomb segment of the metering pattern, representing 4.1 percent of the total picture area. The camera has no provision for off-camera cordless flash release, but it does have a self-timer light-emitting-diode (LED) warning built into the body.

The 3xi will be available as a body only or with the lens of your choice, while the SPxi will appear only in kit form. Four kits will vary, incorporating a lens and such accessories as a databack, battery, neck strap, and a new Minolta Program Flash 2000xi with autofocus aid illuminator. The lenses packed in the kit will be either a new 35–80mm f/4–5.6 Power Zoom lens focusing to 20 inches or a 28–80mm f/4–5.6 Autozoom.

Compact new lens but . . . *35–80mm f/4–5.6 Power Zoom lens is a mere 2⅜ inches long, accepts 49mm accessories, but has no ASZ, doesn't focus manually, and isn't workable on non-xi cameras.*

What's the difference between a Power Zoom and an Autozoom? All xi zooms except the 35–80mm are Autozooms. Autozooms have separate zooming motors built into the lenses themselves and offer Auto Stand-by Zoom (ASZ). They can be focused and zoomed manually. The single Power Zoom, the 35-80mm, has no built-in zoom motor but instead gets its power from the camera body's autofocus mechanisms through a geared coupling. It lacks ASZ capabilities, doesn't zoom manually, and cannot be operated at all on non-xi Maxxum cameras.

(Basically, all xi Autozooms can autofocus and manually zoom on pre-xi Maxxums, while regular pre-xi Maxxum lenses will operate on the new xi cameras but not with the ASZ.)

The price of the SPxi will be close to that of Canon's Rebel (without built-in flash), while the 3xi price will be close to that of the Canon Rebel S (with built-in flash).

If you are a tyro, which camera is it to be, one of the Canon Rebels or the Maxxum 3xi or SPxi? For the kind of point-and-shooter we've described, it's one of the Maxxums by several lengths. For the more advanced photographer who wants to use all the settings he expects on an SLR with less fuzzy logic doing his thinking, it's the Rebel cameras. However, we think the Maxxums have sturdier construction than the Rebels, which rely on much more plastic.

Too bad Minolta didn't call its cameras the Yankees. At least it would indeed have been a civil civil sales war.

Entirely new exposure mode on forthcoming Pentax PZ-1 AF SLR

We gave you a brief preview of Pentax's new top-of-the-line SLR, the PZ-1, at the end of our complete coverage of the new and available tyro-aimed Pentax PZ-10 ("SLR Notebook," August '91, page 31). While the PZ-1 has been shown to the press in Japan and has been reported on, no writers in the U.S. have been given full specifications, let alone been able to examine the camera itself. However, this camera with built-in flash, which may be available sometime in the fall of this year or perhaps early 1992, will surely go head to head with Minolta's 7xi in terms of many common features, at probably around the same price.

The PZ-1 does incorporate one unique exposure mode you won't find on any other SLR: Using one of the camera's custom functions, you can select a program mode that selects apertures having the highest MTF (modulation transfer function) possible at each set aperture. Theoretically, at least, this should provide program exposure offering optimal lens performance at every aperture that the camera sets.

Just how this works and how well will have to await more information, but I sure am tired of getting delicious little tidbits about this fascinating camera instead of the whole story. Keep tuned and we'll get it all—and the camera yet!

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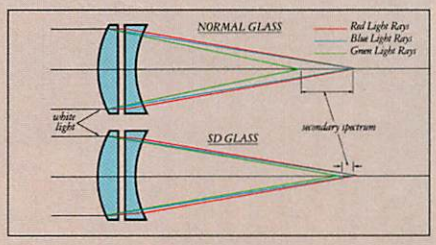

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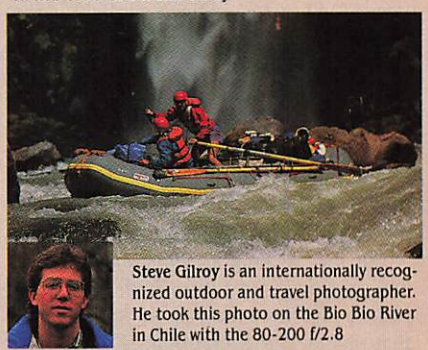

Steve Gilroy is an internationally recognized outdoor and travel photographer. He took this photo on the Bio Bio River in Chile with the 80-200 f/2.8

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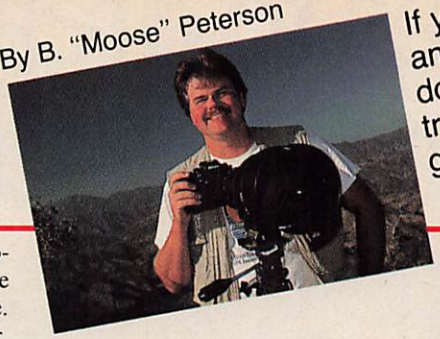
nature

By B. "Moose" Peterson



If you think flash and nature photography don't mix, you haven't tried the newest generation of TTL flashes!

A breed of wildlife photographer exists whose disciples refuse to tamper with nature. With intentions good and morals better, these photo purists shoot only in pristine conditions, usually with large- or medium-format cameras mounted on beautiful wooden tripods (if 35mm cameras, then manual-focusing ones without internal meters). Their natural subjects are photographed as is, *in situ*, and their subjects' habitats must remain, to use their word, "unmolested." Direct or indirect sunlight is the only light to touch their films.

Balanced fill: *Lighting ratio of 1:1 (1/60 sec at f/5.6) shows equal exposure of background and flash-exposed foreground. Camera, lens for all three shots: Nikon F4S, 35mm f/2 AF Nikkor.*

Right light? *At ratio of 1:2 (1/125 sec at f/5.6), flash exposure begins to overpower ambient light and background darkens. Film for all three shots: Fujichrome 100.*

In my opinion, there is madness to this method. The overzealous desire to portray nature *au naturel* and, in the process, leave the scales of its ecological balancing act utterly untouched (much less *tipped*) comes at too steep a price photographically: You lose a lot of good shots.

For me, as long as my subject and its environment aren't disturbed, if a good picture requires a little assist, I assist. And that includes artificial light. If I'm skillful and can successfully help out natural light with electronic flash, the viewer will seldom know the difference and I'll bag a shot otherwise lost.

Turning day to night: *At 1:3 (1/250 sec at f/5.6), background is two stops underexposed and foreground pops forward. Flash for all three shots: Nikon SB-24.*

While blending natural light and flash requires some know-how, truth is, it has never been easier than today, thanks to incredible advances that camera manufacturers have made in through-the-lens control of flash exposures. Indeed, with the newest TTL systems, the calculations and theory that go into figuring the perfect mixture of flash and ambient light are automatically done for you. They can make a bad flash photographer good; a good one, great. To prove that, what follows are four situations in which flash—especially TTL flash—can deliver great nature photography from the jaws of darkness. Purists may wish to bail out here.

Situation 1: Fill light. Flash, of course, can produce great fill. A typical morning finds me outdoors, bundled up for warmth and camera at the ready. I'm waiting for the morning light to set the fog-blanketed meadow before me ablaze. Almost from out of nowhere, a bobcat will slowly cross the front of my lens. He's backlit, and his presence barely registers as a shadowy silhouette. Without some kind of fill light to illuminate the cat, it will blend indistinguishably into the background. The purist, of course, has no shot.

I, however, am ready. With a Nikon SB-24 flash already mounted on my Nikon F4S, I set the flash to automatically expose my subject 1⅓ stops under the ambient exposure, giving me just enough front light to snare my elusive quarry in midstride. Because the flash is only a small portion of the overall lighting, its presence in the final image is undetectable. The shot is suffused with the rich golden light of the original scene and looks totally natural.

Let's take a closer look at how these new TTL-controlled flash units are used as fill lights. The exposure controls located behind these flash units offer several operational settings or modes. The modes generally include auto, program,

TTL, and manual controls. Each mode approaches flash exposure differently, allowing the photographer to control the final exposure precisely or to rely on automation, whichever approach works best. It's difficult to generalize because the three major systems all have certain advantages and disadvantages.

To create flash fill that blends with available light and appears natural, you'll need to use the flash mode that allows compensation for the flash-exposed subject. With Nikon's SB-24 flash, it's the "TTL" mode. With Canon's 430 EZ Speedlite, flash power can be adjusted in any mode. Engage this mode and an exposure scale (analog for Nikon, digital for Canon and Minolta) will appear on the flash's liquid-crystal-display panel. You may have to press a "select-mode" button several times before that plus/minus scale appears. When it does, simply press the unit's up/down buttons, and you can control the amount of flash hitting your subject *relative to the correct exposure for the ambient lighting.* Could it be easier? I don't think so.

The advanced Canon, Minolta, and Nikon flash units (430 EZ, 5200 AF, and SB-24 respectively) allow compensation from −3 to +1. They give you more minus options, because flash designers presume you'll favor *lower* flash exposures that don't overpower ambient light. The LCD panel also displays a flash-to-subject distance range that changes as flash power increases or decreases.

Fill-light exposure should be based on your own preferences in light. Equal or matched exposure of flash and ambient light is referred to as 1:1 lighting. My own preference is to set the flash to expose two-thirds stop under the ambient light. For me, it's the perfect fill ratio.

Situation 2: Don't limit your flash use to fill situations. The second instance in which flash can help a nature photographer is as a main light. This situation usually arises in dim or shadowy scenes where the sun just doesn't cut it.

To create a natural-looking shot in such low light, you'll have to select a slow shutter speed to capture as much ambient light as possible, while letting the flash handle your subject. With the flash in its TTL mode, use your camera's manual mode and select a relatively slow shutter speed, 1/30 sec or slower. (Obviously, your choice must be *slower* than your camera's top synch speed.)

Next, pick an aperture that will deliver the depth of field required. Remember, if you select a very small aperture, your flash must be very powerful, your subject very close, or your film very fast.

Now, fire away. Don't worry about the flash exposure, because the TTL flashmeter will handle it automatically. Check your finder or the back of your flash for the "exposure OK" signal. If you don't get it, you have to move closer, open the aperture, switch to a faster film, or extend your flash unit's zoom head.

Using slow shutter speeds like this can deliver worlds of background environment in flash photography, but it can also create a phenomenon called ghosting. Ghosting can enhance or compromise an image. It occurs when your subject moves during that relatively long exposure. Result: a secondary or ghost image of the movement. (The primary image is the flash-frozen exposure.) When photographing a woodpecker drilling out a nest cavity, for example, ghosting creates the illusion of a drilling head while the flash freezes the bird (see photo). Moral? By selecting slow shutter speeds in flash photography, you can create either *haunting* or *haunted* images. Make sure you know which you're getting!

Stopped in a flash: *Flash is perfect for stopping action. Notice how water spraying from scrub jay was frozen in place by two SB-24 flash units. High shutter speed minimized possible ghosting (see text). Camera: Nikon F4S. Lens: 75–300mm f/4.5–5.6 AF Nikkor at 300mm. Exposure: 1/250 sec at f/8 on Kodachrome 64.*

Ghost image: *By using a slow shutter speed to slightly blur red cap of male downy woodpecker (a ghost image), I was able to visually suggest how woodpeckers get their name. Main exposure by two SB-24 flash units. Camera: Nikon F4S. Lens: 75–300mm f/4.5–5.6 AF Nikkor at 200mm. Exposure: 1/60 sec at f/8 on Kodachrome 64.*

Situation 3: A third situation in which flash can help you is by stopping motion in its tracks. With TTL technology, the aperture in use dictates flash duration. Given equal subject distances, the exposure for f/4, for example, requires a shorter flash duration than that for f/11. It might be 1/10,000 sec for the former and 1/2000 sec for the latter. You can use this difference to freeze (or blur) a moving subject.

The flying hummingbird at a feeder needs all the speed your flash can muster to freeze its wings and motion. A relatively wide aperture, therefore, is a must.

continued on page 64

the camera collector

By Jason Schneider

Can serious collectibles still be fun? You tell me after trying these on for size!

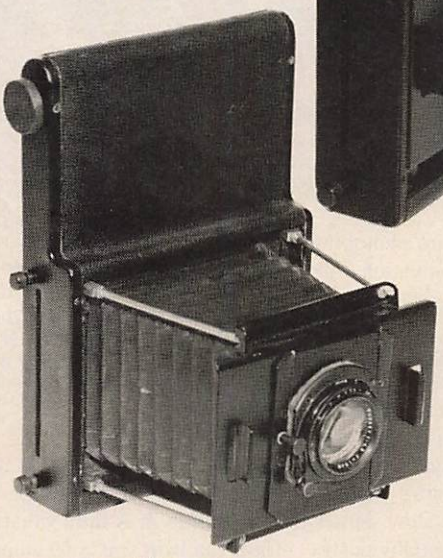
Serious camera collectors often chide me for being a dilettante. Schneider, they say, is desultory, flitting about from one camera to the next, motivated by whatever strikes his fancy. Moreover, he is a mere camera fancier, not a true historian, is somewhat arbitrary and subjective in his analyses, and occasionally makes silly mistakes.

True, all too true. Nevertheless, I have the sneaking suspicion that what really ticks these guys off is not the fact that I'm a professional amateur with a fairly large, mildly devoted following, but that my taste in cameras is, by their standards, insufficiently refined!

The sad fact is that I'm perfectly capable of being a connoisseur, even a snob, when it comes to literature, sashimi, pocket watches, motorcycles, and much else, but when it comes to cameras I tend to let my emotions run rampant. The pitiable result: I can get just as worked up over an original Argus C-3 of 1936 as most collectors can over a mint Leica IIIg with collapsible 50mm f/2 Summicron, and I find the common Kodak Box Brownie 2A just as engaging and endearing as a pristine, barrel-shuttered, original Kodak of 1888 that's worth three grand even in a recession!

Petite panoramic: *The tiny Doppel-Sport had spring-driven swinging lens like the big boys, but took only one frame per flight.*

Tall and flat, *folded Bildsicht would fit in an attaché case if they'd had 'em back in '22.*



Ready for action: *In shooting position, front standard is held rigidly in place by hefty struts, but lens must move to focus, limiting close-up ability. Tongue-in-groove lensboard is vertically adjustable.*

Back of Bildsicht *Folding Strut Camera shows focusing hood with shutter-speed table just above it, brake adjustment knob farther up, to right.*

Furthermore, I have the nasty and inexcusable habit of writing about and enthusing over cameras that my long-suffering readers might actually be able to find at flea markets! Heck, I even say nice things about recently discontinued modern cameras still offered as "new old stock," and what's worse, I studiously avoid the classics.

Well, I don't pretend I can atone for all of the above-mentioned sins in one measly column, but I am going to give it the old junior high school try. And while I may never qualify as a True Historian among camera buffs, I can promise you that the cameras contained herein are all ingenious oddballs that are unlikely to turn up at your local garage sale.

Our first all-too-serious collectible is the Bildsicht Folding Strut Camera, a German-made 9×12-cm (roughly 3½×4¾-inch) sheet-film camera that was in production from about 1910 to 1927. As you can see by glancing at the photo (top left), it's one of the flatter-

folding cameras ever produced in this format and is appealing on that account alone. However, as the name Bildsicht (rough translation: "picture view") implies, there's more to this machine than its Spartan contours suggest. In fact, it's a classic example of an overly complex solution to a simple but annoying problem, namely how to shoot action subjects with a nonreflex-type, groundglass-focusing, sheet-film camera. OK, let's actually take a picture.

Grab the finger grips on either side of the lens and pull the front standard forward until the struts lock in place. Now wind the large, milled knob near the top of the camera on the right until the second curtain of the large, non-self-capping focal-plane shutter moves into place. You can tell when this happens by flipping open the spring-loaded focusing hood on the back of your Bildsicht and observing—primordial darkness.

Now the fun begins. Take your freshly loaded 9×12-cm film holder (a size still sold in Europe!) and insert it into the slot on the right-hand side of the camera. You can safely remove the darkslide because its function is being fulfilled by the shutter curtain. Now wind the previously mentioned curtain-positioning knob some more and something wonderful happens—both the slideless film holder and the second shutter curtain move up into the svelte top section of the camera above the bellows, and you can now view and focus through the groundglass!

"But wait!" I hear you shout in unison, "The groundglass can't be in the same plane the film was before you moved it into the upper chamber." Right you are, so before you focus this beast, you've got to push in a little tab (not shown) situated to the left of the focusing hood, and your viewing screen will move forward exactly the right amount to ensure precise focus. To take the picture, you push in a teensy shutter button directly above the aforementioned tab and the groundglass moves back, the film holder drops into position at the film plane and, at long last, the shutter fires with a thwack.

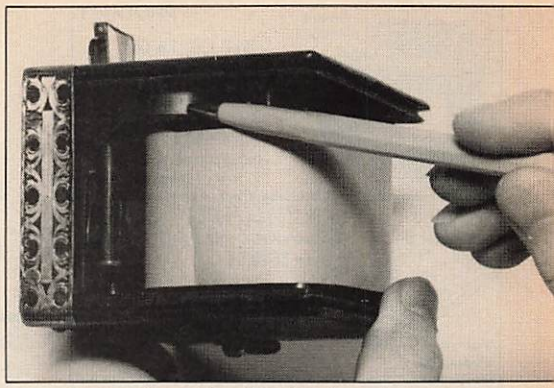
Clearly this extended sequence of mechanical events rivals that in many an SLR, and some might argue that it's out of place on what is essentially a groundglass-focusing field camera with a classic, upside-down, laterally reversed viewing image. Today's spoiled SLR owners might also carp about the need to stop the Bildsicht's 150mm f/4.5 Tessar lens down to shooting aperture manually after focusing, or snivel about its 2-meter minimum focusing distance (a key drawback in having a fixed position bellows and a double-helical focusing lens). But I ask you, how many cameras today can boast a lens that stops down to f/36 using the old Continental f-stop sequence? And how many modern sheet-film cameras do you know that offer shutter speeds from 1/14 to 1/4150 sec?

How is such a weird shutter-speed range achieved? To find out, look at the plate affixed above the focusing hood and you will see that it's one of those infernal slit-width and spring-tension tables similar to the one found on Graflexes and the back shutters of ancient Speed Graphics. On the Bildsicht you set 'em by turning two small knobs above and below the film-loading slot.

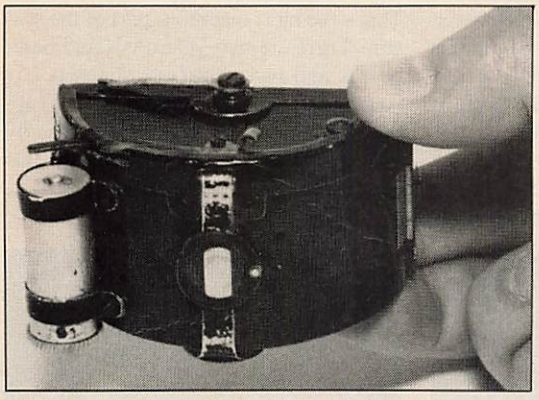
With its large focal-plane shutter and dropping film holders you might wonder whether all this brilliant engineering might be negated by something as pedestrian as excessive camera shake, but the Bildsicht's designers were way ahead of you. Above the shutter-speed table on the back is a small knob with index line and an adjacent scale calibrated from 0 to 9. Yes,

continued on page 150

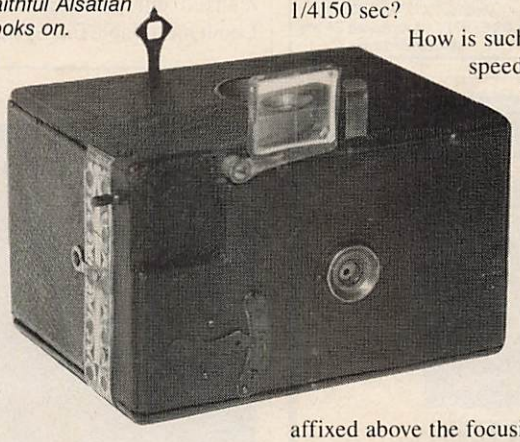
Flutter release? *Charming period statuette shows WW I German soldier about to send Doppel-Sport-equipped pigeon aloft as faithful Alsatian looks on.*



Spring time: *Pencil points to spring atop take-up spool that advances the film back onto feed spool one frame at a time as soon as the rotary-sector shutter fires.*



Bird's-breast view *of Doppel-Sport's back shows shutter-cocking arm on top, pneumatic timing cylinder on left. Film plane is curved to match arc of swinging lens.*



Ordinary box camera? *No way! Le Pascal of ca. 1901 looks plain enough, but it's one of the first autowind cameras sold in quantity.*

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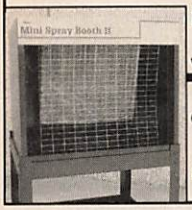

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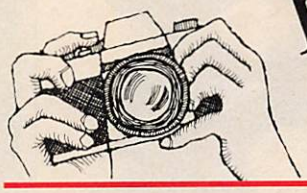


hands on

It's new, but how good is it? Here's what we found out.

JUST A LITTLE BIT OF LIGHT

When you're shooting a portrait and you need to throw light into a shadowed area, it's often easier to use a reflector than to set up a light. And when you're photographing something small—a flower or bowl of fruit—the same method works: A little reflector aimed at just the right place can brighten shadows or add a strategic highlight.

When we've needed little reflectors, many of us have propped up scraps of white cardboard or wisps of aluminum foil and aimed them at our subjects; the homemade reflectors work, but they never seem to be exactly the right size or at the right angle. The guys at LumiQuest (the flash reflector/bouncer people) evidently realized our problems and devised the LumiQuest TableTop System.

Improve the picture

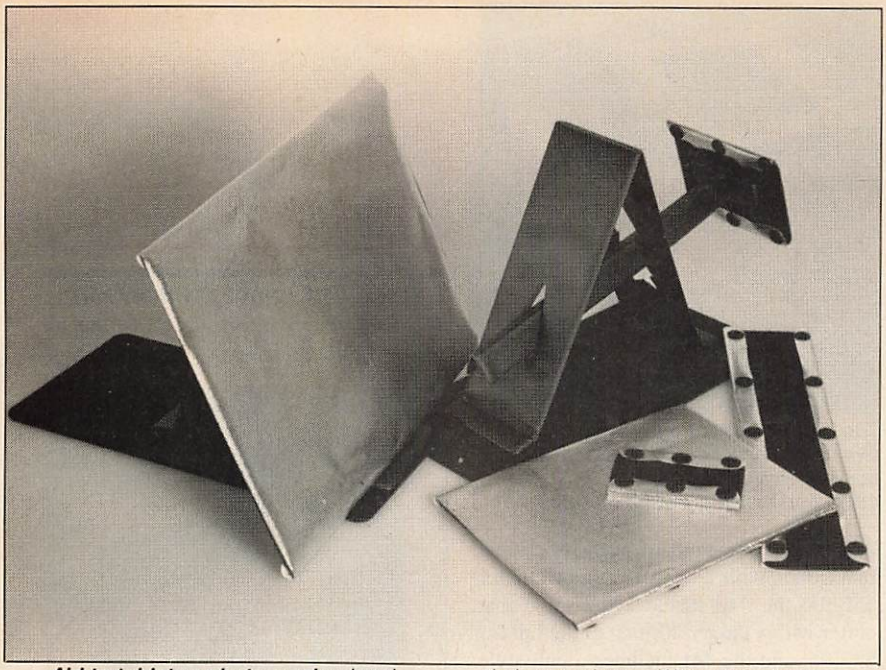
Light placed on the right: *This gives good overall illumination and brings out some detail in the medal.*

LumiQuest reflector placed on the left: *The extra bit of light gives the medal much more detail, texture, dimension.*

The system comprises several different-size reflectors and a cleverly designed system of supports packed flat in a storage envelope. The five reflectors—2×3¼, 3¼×4, 6×8, 8½×11¼, and a slender 2½×11¼ inches—are made of firm plastic with shiny, silver Mylar on one side and black Velcro on the other. The Mylar reflects a hard, bright light, which we found effective for adding a highlight or accent light. But that isn't the only option. Each reflector comes with a pebbly surfaced silver covering that wraps over the shiny Mylar and is anchored to the back with Velcro dots. The textured surface throws a softer, more uniform light, which we found highly useful. (Incidentally, that cover also serves as a protector so the shiny Mylar surface stays unscratched.) Still another option: You can reverse the silver plastic cover and, voilà, you have a white reflector. It throws the softest, least bright light of all, and we found we didn't use it as much as the others.

How do you position the reflectors? That's the most ingenious part of the system. There are two Velcro-covered baseboards and two adjustable supports. As you can see in the photograph, the supports rest on the baseboard (held there by Velcro) and bend in the middle to just about any angle, to form a triangle with the base. One surface has—you guessed it—more Velcro, and you can slap a reflector onto it. We used it this way for the larger pieces. But when we wanted to snug in close to the subject of our camera's affection, we used the boom.

The boom is an 11-inch wedge-shaped plastic strip that slips through the holes on the front and the back of the triangular support. One end of the boom spreads



Aid to tabletop photography: *LumiQuest's system of reflectors, supports, and risers can add fill light just where you want it. They even helped to take their own picture: Without the large reflector on the left, there would have been no detail on the base of the black riser next to it.*

open and is faced with Velcro, so you can attach a reflector to it. Because the holes on the support are at different levels and because one hole has a jagged, Christmas-tree shape, you can place the boom at different angles as well as adjust the extension of the boom.

The instructions indicate that the reflector end of the boom should be near the jagged hole, which means that the reflector would always be straight or angled upward. At first we felt limited because we thought we couldn't angle the reflector down—and this often seemed to be the position we most needed to throw a strategic bit of light on the top surface. Then we realized that we could aim the reflector downward by inserting the boom the other way, so the reflector was toward the lower, smooth cutout on the support. When necessary, we elevated the baseboard on whatever was handy.

It's a clever system, and one that is proving to do what it was intended to do. We even got it to do what it was *not* intended to do, such as act as a nonreflector. By facing the black, Velcro side of the reflectors toward the subject, they were occasionally useful to block light from certain areas.

The LumiQuest TableTop System is available for $69.95 from LumiQuest, 1142 E. Commerce St., San Antonio, TX 78205.

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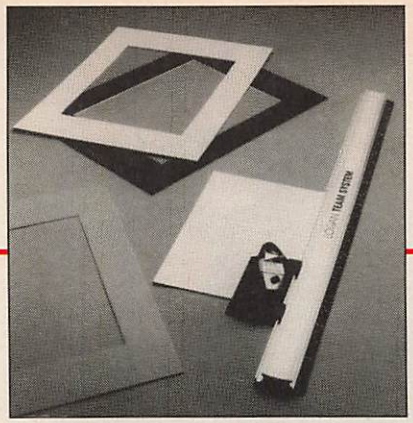
A SIMPLE MAT-TER

Print mat cutters generally come in two types: inexpensive handheld gadgets that do a fairly atrocious job and professional-level precision devices that require taking out a second mortgage to afford. Logan Graphic Products claims to combine the best of both worlds with its Team Systems mat cutters.

The Team System combines a Logan beveled cutter with a heavy-duty aluminum guide rail for accurate, straight cuts. The guide rail has a rubberized nonslip base and a channeled edge that allows the mat cutter to hook on and glide smoothly during a cut. The all-metal, 45-degree, handheld cutters have a start and stop indicator to control overcuts and a retractable blade holder for smooth entry of the blade. Three systems are available: The 424 includes a standard push-style hand mat cutter with a 24-inch guide rail for $36.95; the 440 includes the same mat cutter with a longer 40-inch guide rail for $47.95; and the 441 includes a pull-style mat cutter with a marker-bar measuring system for precise cutting length, along with the 40-inch rail, for $72.95.

For info, contact Logan Graphic Products, Inc., 1100 Brown St., Wauconda, IL 60084 or call (800) 331-6232.



The cutting edge: *Logan's Team System combines a hand mat cutter with a hook-on straightedge to keep your mat cutting on the straight and narrow.*

A HOYA! NEW LOUPE ON HORIZON

The name Hoya is certainly familiar to serious photographers—this precision

Loop the loupe: *High-end Hoya loupe features aspheric glass elements for sharper glances.*

SOMETIMES, YOU BEARLY HAVE

Photographs by DiMaggio/Kalish

glass manufacturer is particularly known for its filters and for supplying glass to leading lens makers. Now Hoya has another nifty piece of glass for sale: a 4X magnifying loupe.

No ordinary design, the Hoya loupe uses aspheric optical glass elements for improved edge-to-edge sharpness, free of color fringing and other aberrations. It comes with an opaque hood for viewing negatives and slides as well as a translucent hood for checking prints. The rotating ocular allows precise focusing. Also included are a neck strap and storage case.

As you might expect with an aspheric-lensed instrument, the price is a bit magnified from the normal, too: $149.95, suggested list.

For information, contact the distributor, Uniphot Corp., 61-10 34th Ave., Woodside, NY 11377.

ROLL OUT THE PHOTOS

Gee, it works like one of those Rolodex-type photo files, but it doesn't look like one. All the photos are neatly arranged and free of fingerprints, and enclosed in a streamlined housing.

It's a FotoMax Photo Showcase, a tabletop device holding up to 100 3½×5-inch prints in plastic sleeves that are free of damaging polyvinyl chloride compounds. Two snapshots are shown at a time and change with the turn of the side knob. The display units are currently available in slate blue, almond, black, hunter green, burgundy, and navy blue.

***You'll flip** your photos with a 100-print FotoMax Photo Showcase.*

The FotoMax is being marketed through department stores nationwide at a list price of $24.95. For more information, contact Byers Corp., P.O. Box 26624, Oklahoma City, OK 73126.

THROW YOUR N8008 OVERBOARD

Aqua Vision Systems, which makes underwater camera housings used by (among others) Jacques Cousteau, continues to expand its line for autofocus cameras with the Aquatica 80 housing for the Nikon N8008. This compact, cast-aluminum unit allows both manual and autofocus and has controls enabling the diver to use the N8008's manual aperture, command input dial, exposure compensation, and mode selector. In addition, zoom controls can be operated, and there is an optional through-the-lens connector for flash.

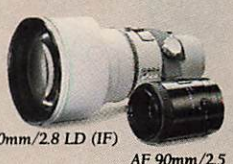
Viewing is through a multi-element monocular. There are lens ports available for wide-angle lenses and macros.

One more not insignificant feature of

***Submarine autofocus:** Aquatica 80 housing lets you probe the depths with Nikon's popular autofocus N8008.*

A SECOND TO GET THE SHOT.

If you have to wait until you see the whites of their eyes, you'll miss the shot. That's why we made Tamron autofocus lenses a different breed of animal. They're super fast and super sharp, with superior optics that are a technological match for the very latest Minolta and Pentax autofocus cameras. To get the shot before it gets away, get your paws on Tamron autofocus lenses. See your Tamron dealer or write: Tamron Industries, Inc., Box 388, Port Washington, NY 11050. In Canada: Amplis Foto, 22 Telson Rd., Markham, Ont., L3R 1E5.



AF 300mm/2.8 LD (IF)
AF 90mm/2.5

AUTO FOCUS
TAMRON

the Aquatica 80: The new compact design is about 40 percent smaller than the Aquatica housing for the Nikon F4S.

Suggested price is $1,680, with lens ports an additional $300 each. For more information, contact Aqua Vision Systems, Inc., 804 Deslauriers, Montreal, Quebec H4N 1X1, Canada.

YOU'LL LEICA THIS GRIP

While there are those purists who argue that the round-end contours of the M-series Leica can't be improved on, a fair number of those who love these elegant little photographic tanks disagree. Specifically, with one of those ergonomic right-hand contour grips, it would be a lot easier to hold a Leica M vertically or use a one-handed grip when using handheld flash units.

OK, here it is, and it's a beaut: the M-Grip, a 3.5-ounce, machined, aircraft-grade aluminum attachment in a satin-black anodized finish. It attaches to any M-series Leica, old or new, with a stainless steel screw and does not interfere with film loading.

Home on the rangefinder: *Aluminum M-Grip lets you clasp your Leica M6 (or M5, M4P, M4-2, M4, M3, M2) more firmly.*

The M-Grip carries a price of $70 and is available at Ken Hansen Photographic in New York City, Camera One in Sarasota, FL, or Bergen County Camera in Westwood, NJ. It is also available by mail order; write to GMI Products, 400 First Ave. North, Studio 356, Minneapolis, MN 55401 or call (612) 339-0258 for info.

LIGHTSTAND LUGGER

There are numerous well-made and cleverly designed bags for cameras, lenses, and gadgets, but what about a bag for lugging the really cumbersome stuff: lightstands, monopods, tripods, umbrella reflectors, and such? Photogenic Products presents its alternative to heavy equipment cases: the Omnibus.

Constructed of rugged-duty Cordura nylon, just like your favorite camera bag, this big (42×15×5½-inch), zippered case is festooned with—count 'em—16 Velcro fastening straps for securing gear of almost any size and shape. There are two external zippered pockets for carrying

A lighter light bag: *Photogenic's Omnibus bag is designed for one-handed carrying of cumbersome contraptions such as lightstands, tripods, and umbrellas.*

Galen Rowell

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"I THINK THIS JUST MAY BE THE IDEAL CAMERA BAG SYSTEM!"
Bob Shell, Technical Editor, *Shutterbug Magazine*

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additional widgets. A polyurethane padding is built into the outer covering, and plastic liners attached inside the bag help protect equipment from rough handling.

The Omnibus retails in camera stores for about $100. For further information, contact Photogenic Machine Co., P.O. Box 3365, Youngstown, OH 44513.

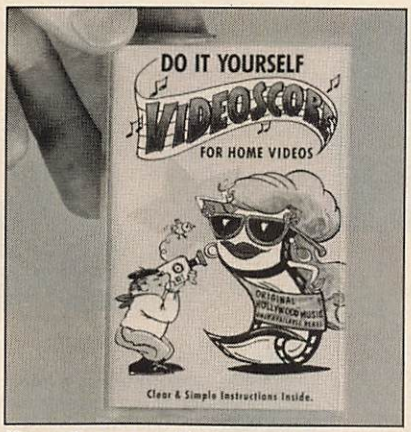
VIDEO AUDIOTAPE

In response to that near-eternal question, "Where can I get good, copyright-cleared, inexpensive background music and sound effects for my video or slide show?" is a series of audiocassettes, the Do-It-Yourself Videoscore from Logo Music Library.

This Dolby-encoded stereo music, played by full orchestra or synthesizer, is priced at $20 per tape. Cassettes I and II have a variety of music types, ranging from "action," "country and western," and "love" to "neutral," "horror," and "fanfare," with timings from a few seconds to 6½ minutes.

Future tapes in the series, to be issued at the rate of seven to 10 a year, will be specialized: wedding, sports, and others. The company provides an 800-number help line and brochure on music editing to purchasers of the tapes.

For information, contact Logo Music Library, P.O. Box 1536, Ojai, CA 93024.



Know the score: *Videoscore's music on tape provides copyright-cleared music snippets for video or slide presentations.*

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These animated titles and the synthe-

continued on page 34

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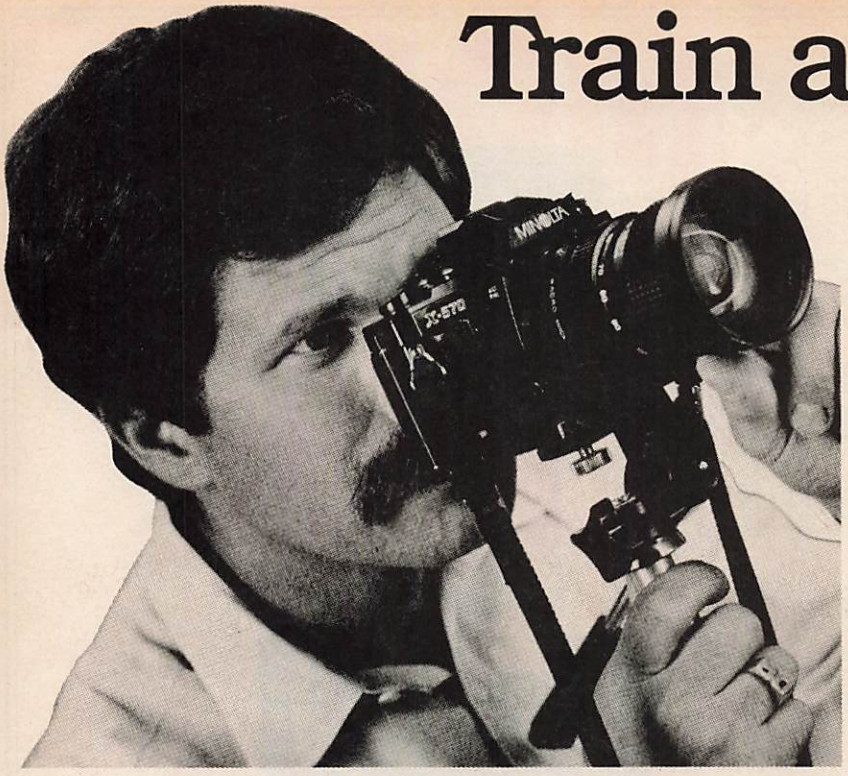

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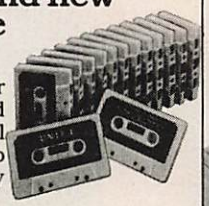

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Glenn E. Lewis, Murfreesboro, TN

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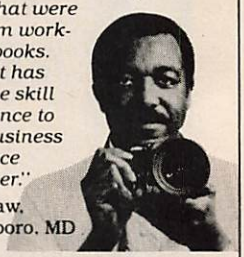
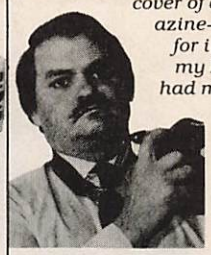


Willie J. Shaw, Upper Marlboro, MD

"My biggest thrill to date was to see one of my photographs on the cover of a national magazine—and to be paid for it! Since starting my NYI course, I've had many of my photographs published in local and regional newspapers and magazines."



Don Jester, Roanoke, VA

"I'm proudest of having one of my pictures used by Reader's Digest. You made a successful photographer out of me at the tender age of 50."

Leo Paro, Burton, MI

"I've grossed over $7000 since enrolling. Your course gave me the confidence to open my own studio and it's going great. What's more, I've been published in a national magazine, had two exhibitions and won first prize in a prestigious contest."

June Jacobsen, Long Island, NY

"It's the easiest to understand photographic training I've ever seen. The cost of the entire program still amazes me. Your program is a bargain that shouldn't be passed up."

Darrell A. Perry, New Paris, OH

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Why not make a career of doing what you love best?

NYI gives you the training you need to make your hobby into what it should be—a lifetime source of personal pride and creative satisfaction. Some of our students pursue photography strictly as a hobby, others earn extra money in their spare time. And many become freelance or full time professional photographers. Here are just a few of the fields in photography for which NYI prepares you...the choice is yours once you've had the training...

PORTRAITURE/CHILDREN

A tremendous field! People pay high prices for skillful professional portraits. And, if you like kids, child portraiture is a delightful money-making specialty. NYI prepares you.

WEDDING PHOTOGRAPHY

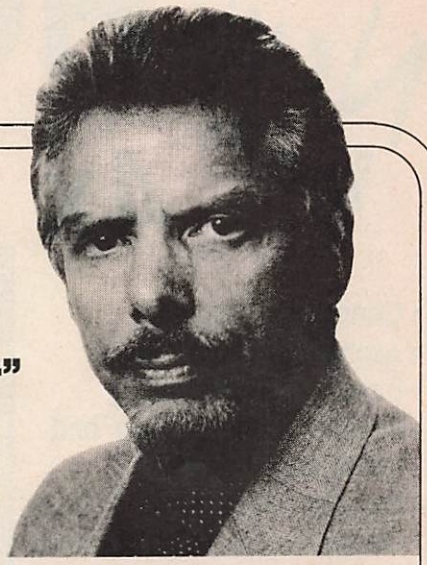
The wedding photographer is well paid for weekend-only work. NYI trains you to skillfully handle and make money in this wonderful field.

FASHION/GLAMOUR/NUDE

Competition is rough in this field, but the pay is big. NYI's brand-new videotape of glamour sessions teaches you how to handle fashion and nude models and how to bring out their best features.

SPORTS/PHOTOJOURNALISM

Sports and news photographers are "stars" in their own hometowns, dealing with local newspapers and magazines. NYI trains you to get started...and to succeed.



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Don Sheff

Don Sheff, Director of Studies
New York Institute of Photography

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I think you'll agree with NYI student K. Hughes, who wrote me: *"You're just the school I've been waiting for. I only wish I had enrolled sooner."*

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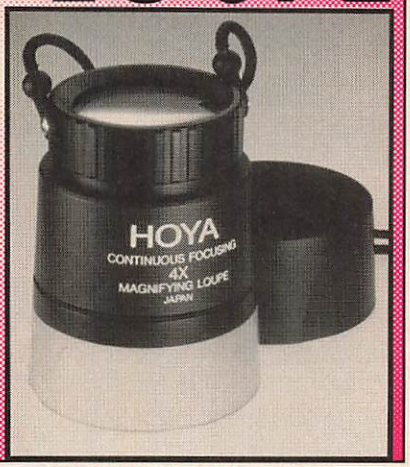

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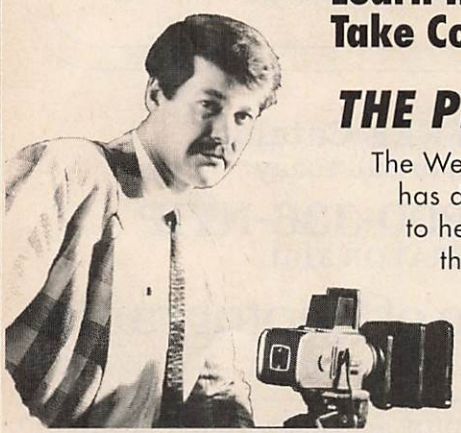

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sized music were brought to you by the magic of 1 × 1¼-inch graphics-and-music chips inserted in the side of the Canon H850 camcorder. You preview and choose the items you want before shooting the scene. Start shooting; at the right moment, hit the on/off switch and the titles roll, the music blares (not really, but you can adjust the volume to low or medium so it becomes background for the live sound). Or you can set it so there's just music, eliminating the noise of traffic or dullish conversation. Stop the music, and it fades out nicely. We found that it was best to stop the music before we stopped recording, to prevent annoying interruptions of the sound.

Used with discretion, the titles and music can add a special note to your movies; but like any special effect, even these can become boring if you overuse them. Fortunately, there will be a raft of chips available, each with eight or more selections, to keep everything fresh.

So much for the novel side of the camcorder. On the practical side, the stereo H850 has an automatic focusing system

Card trick: *Add a chip to the Canon H850 camcorder, and you can garner applause—literally, because clapping hands are among the graphics and music that can be added to your videos.*

designed to track a subject as it moves to the right or left of the screen. In macro, however, you have to switch to manual focusing; now you can focus (with the zoom lever) right down to the dust on the lens. All the while, the exposure system can cope, even in backlit situations.

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letters

COVER LOVER

What a great cover shot on the July '91 issue! Gregory Thorp's attention to subject matter, brilliant colors, and detail made for one of the best covers (that comes to mind) in a long time.

Jeff Hau
Marietta, OH

POWER GAME

I recently read your lab analysis of batteries within the test report for the Nikon N6006 [July '91, page 62]. I wish you would have taken it further. For example, you mentioned the camera-battery comparison between the N6006 and the Canon 10S [chosen because it's closest in specifications to that of the Nikon]. I noticed that the batteries are indeed 6 volts, but the Nikon takes the Duracell DL223A or Eveready EL223A, while the Canon (which I own) uses the 2CR5. I don't believe they are interchangeable.

I, too, was somewhat puzzled by the short duration of my batteries in this camera, but then I used custom function number 8, switching off the AF auxiliary light (still available, however, at the basic "green" setting) and custom function card number 6, turning off the automatic camera-shake warning. These changes seem to have greatly extended my battery life. I have not had out-of-focus pictures either. Possibly the auxiliary light takes more out of the battery than is realized?

Gene A. Dobbins, Jr.
Clay, NY

Thank you for the laboratory analysis of 6-volt lithium batteries that accompanied your Nikon N6006 test report in the July '91 issue. I purchased the N6006 and two Nikon AF lenses, along with the requisite accessories and 6-volt battery, in New York at one of the discount stores that advertises in your magazine. The battery, an Energizer EL223A (made in Japan), expired after shooting two rolls of film! I attributed its death to being old and possibly sitting around the store for a while. Nonetheless, I was irked that this expensive battery had not done its job and wondered if my new camera was at fault.

The next battery I purchased, a Duracell XL DL223A (made in the U.S.), made it through seven rolls of film before it died. At that point I was truly concerned about this power-hungry camera! However, now that I've read your analysis and seen this battery pictured on your good-battery list, I won't deny there was a slight possibility of operator error, that is, accidentally leaving the camera on.

Somewhere along the way I read the instruction manual again and now follow the advice about removing the battery when the camera is not in use.

I am now on my third battery and 17th roll of film since I bought the camera.

continued on page 36

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continued from page 35

The third battery, a Radio Shack Enercell, seems fine, and I have shot eight rolls of film with it so far. I hope this battery will last as long as the instruction manual indicates it should, because at the rate I've been buying them (at an average of $12 apiece), the expense is ridiculous!

A.M. Taulbee
Buffalo, NY

Since we received over 100 letters on readers' "power struggle" with lithium-batteried SLRs, many complaining about the high cost of operation, we plan a thorough investigation and a follow-up article on this, er, highly charged subject.

WEB OF LIES

In the July '91 "Your Best Shot" [page 16], how come you printed "Wondrous web" upside down?

Nice magazine!

Merritt Meeks
Midland, MI

You're right—it is a nice magazine. But when it comes to spider webs, we tend to get carried away with the form and let function take the hindmost.

WHAT PRICE CONFIDENCE?

Your "Nature" column in the July '91 issue by B. "Moose" Peterson [page 24] stated that the most important thing a photographer should have in his camera bag is confidence. However, he neglected to mention the approximate $20,000 he would need to buy all that confidence.

I realize that considerable pressure from a major advertiser like Nikon puts you on the spot to accommodate it with stories pertaining to its cameras and lenses; I think you were ill-advised to print this article. To put it mildly, it was *gross.*

As a serious amateur, I do a lot of nature photography, and the total equipment I have equals less than 10 percent of $20,000; the quality of my work is highly praised by my peers.

That article was the straw that broke the camel's back. POPULAR PHOTOGRAPHY no longer satisfies my needs for photographic information. I am canceling my subscription to your magazine.

Bill Fogelman
Encino, CA

If POPULAR PHOTOGRAPHY *is not meeting*

your needs, you should *cancel your subscription. If, however, our accurate reporting of what a professional nature photographer carries in his bag gets you incensed because you think it means we're shills for Nikon and we're trying to get our readers to buy $20,000 outfits, we think you're way off base.*

In casting about for ideas for his first few "Nature" columns, we *came up with the idea that Peterson describe the contents of his bag. Perhaps it would be a good idea to do a follow-up piece about nature photography on a budget, because most of the items "Moose" uses (save for a few exotic lenses) can be functionally duplicated at much lower cost, in many cases using one's existing equipment. Too bad you won't get to read it.*

BOLT OVER

Re "Lightning," May '91, the caption for the bottom photograph on page 51: There is no "fine lightning intertwining with the cactus." This lightning trace is just an upside-down ghost of the bright bolt to the right mirrored opposite the lens axis. This kind of effect is usually more obvious but is obscured here by the path of a real bolt behind the saguaro.

Gary Ladd
Page, AZ

Flash photography: *Reader Gary Ladd's 1972 lightning shot adorns many an Arizona postcard.*

Ordinarily, our suspicious editors wouldn't be so quick to accept such a correction, but one look at Ladd's enclosed photo (original in color) of a storm at Kitt Peak Observatory in Arizona convinced us in a flash that he's no mere armchair observer of lightning photography.

OPTICAL DELUSION

In his review of the Contax T2 in your July '91 issue ["Point and Shoot Follies," page 18], Dan Richards states that the camera's lens says "Zeiss Planar." Mine says "Zeiss Sonnar," and so does the one in the dealer's display case and the one in the photo in Richards' article. Is there more than one Contax T2, does it come with a choice of lenses, or are the Zeiss Sonnar and the Planar the same lens?

Robert O. Johnston
Vernon, CT

The Contax T2 that Dan Richards tested said "Zeiss Sonnar." Dan's ophthalmologist said, "Bifocals."

FREEDOM IN KNOTS

In the November '90 "Letters" column, page 38, we ran Robertos Kanys' photograph and letter in which he described his country, Lithuania, as "a desert island" photographically. He said, " . . . in my country photography is valueless." Several readers responded and we forwarded the letters to him. Kanys sent the photo on page 39 to one of those readers.

I've sent the Robertos Kanys' photograph titled "Self portrait," which perhaps is reflective of the photographic and

continued on page 39

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political difficulties in Lithuania.

Ron Paul Smith
Sharon, MA

A picture can really be worth a thousand words *as Robertos Kanys' "Self portrait" expresses his view of the photographic environment in Lithuania.*

MAILER MAIL

I find it curious that in all the verbiage about postage for mailing 35mm film for processing ["Letters, August '91, page 42], you never mentioned the present correct postage rate for first-class mail, namely 29 cents for the first ounce and 23 cents for each additional ounce. Since a mailer containing a roll of 35mm film in a film can weighs more than one ounce and less than two, the correct postage is 52 cents. . . . Kodalux mailers have imprinted in the stamp space "Use postage for two ounces," for which 52 cents is the correct amount.

Angelos Zompakos
Flushing, NY

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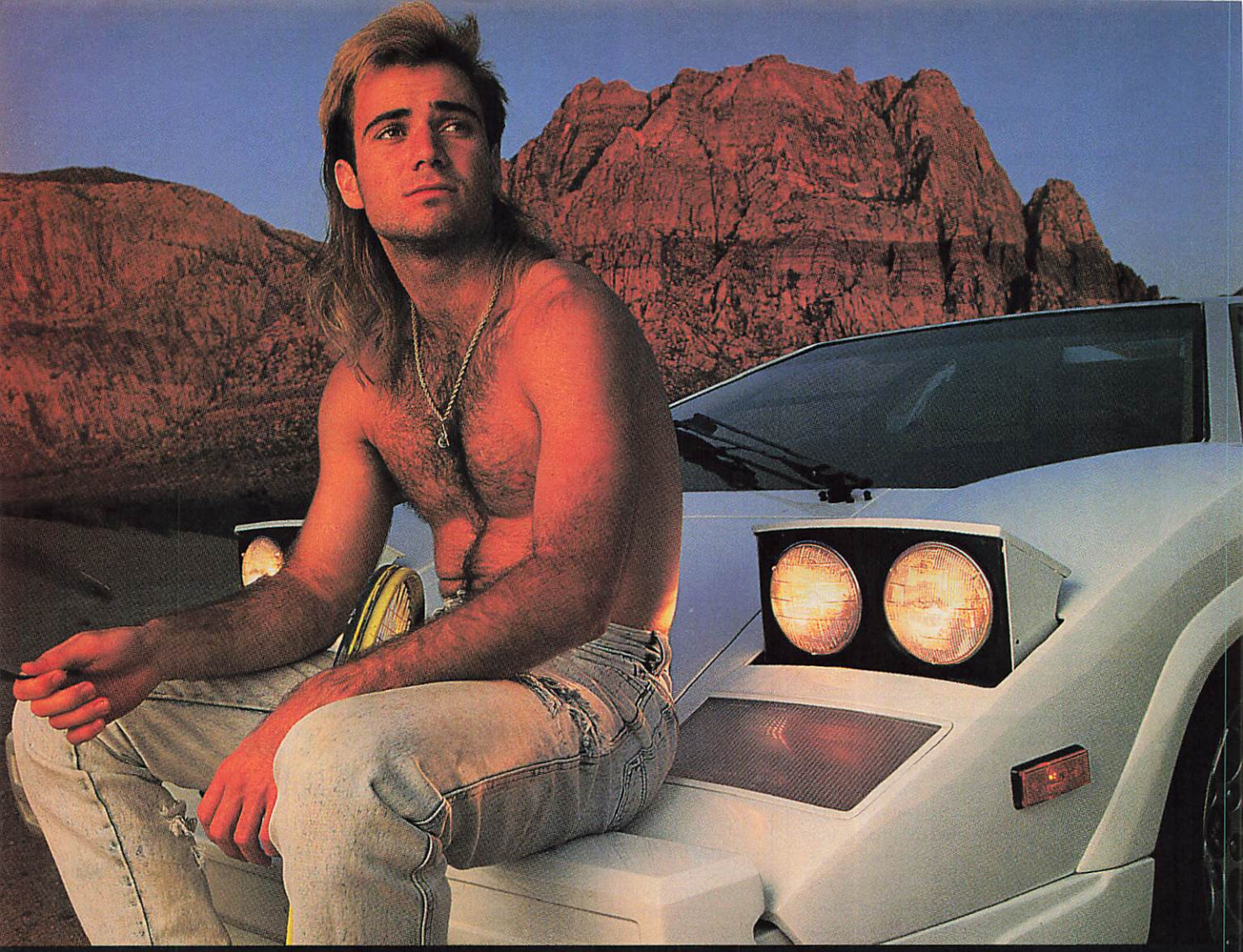

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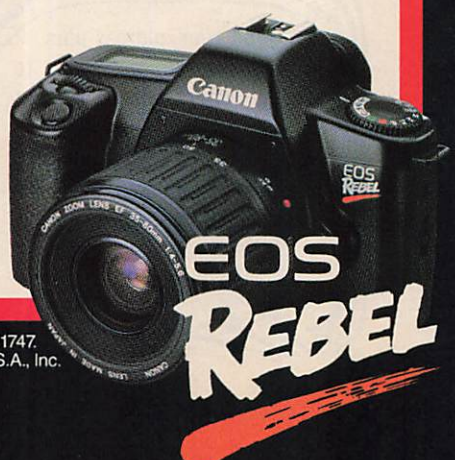

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HOW TO

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When it comes to practical, down-to-earth advice on how to perform photography's myriad tasks, POPULAR PHOTOGRAPHY's editors are a veritable font of information. Oh, we're modest enough to admit that none of us is an unabashed expert on every aspect of taking pictures, using equipment, or solving problems; but ask us how to do specific things within our respective bailiwicks and each of us is perfectly capable of pouring forth with sage suggestions.

Basically, what we've done in preparing this section is to tap into this torrent of editorial talent and channel it into a series of self-contained, one-page, mini how-to articles including all the subjects listed in the "big O" above. To say that this format puts a premium on concise writing and precise presentation is putting it mildly—just ask the folks who had the jolly job of cramming carloads of complex facts and photos into too-small spaces!

However, as with all electronic storage media, density of information has its rewards. Do you need the basic facts and procedures on how to do any of the things included in this section? Just turn to the right page, and you'll find a clear, concise, step-by-step explanation that should tell you everything you have to know.

The Editors

HOW TO CHOOSE THE RIGHT LENS

Every owner of an interchangeable-lens camera is faced with the pleasant dilemma of picking the most appropriate lenses to buy, then deciding which to use. However, there are no rules to go by; much depends on your personal style and what you already own. To help you decide which lenses to buy and how best to use them, we offer the following.

Normal lenses: Today, many 35mm photographers opt for a short zoom instead of a 50mm, but both have their virtues. If you need a fast, general-purpose lens in the f/1.4–f/2 range for available-light work, nothing can beat a 50mm. *Positives:* Usually more compact, lighter than a short zoom; often less costly; generally very sharp; provides brighter viewing image. *Negatives:* No zooming; frame by moving the camera.

Short zooms offer framing flexibility, often in a package not much larger than a 50mm lens. A 35–70mm f/3.5–4.5 is usually the smallest and least expensive, but a 28–70mm f/3.5–4.5 is more useful for shooting interiors, vistas, and cramped quarters because it gets down to 28mm. If you shoot portraits, nature, or sports at close range, consider a compact 35–105mm or a 35–135mm zoom.

Normal zoom positives: Equivalent to two or more single focal length lenses in a handy, reponsive package, it provides intermediate focal lengths; there's less need to switch lenses. *Normal zoom negatives:* Moderate aperture (typically f/3.5–4.5) limits low-light shooting and focusing precision with manual focus, affects viewing brightness. Zooms tend to be larger, heavier, more expensive than 50mm lenses.

Wide-angle lenses: They range from 24mm (bordering on ultrawide) to 35mm (bordering on semiwide). As with normals, the choice is between very compact, single focal length lenses of relatively wide aperture (f/2–f/2.8, a few f/1.4s) and moderate-aperture zooms (around f/3.5–4.5), providing superior framing flexibility. For positives and negatives on both types, see normal-lens section above.

Many wide zooms, such as 24–50mm, 25–50mm, 28–50mm, etc., encompass normal as well as wide-angle focal lengths, which is an advantage. A few (for example, 21–35mm, 18–28mm) combine ultrawide (21mm and below) and wide focal lengths (see ultrawide section below). Many are not much larger or heavier than a 50mm. Although 25–50mm or 21–35mm may not sound as impressive, it's the zoom ratio (long divided by short focal length) that counts. If you need a really fast wide-angle (for example, 35mm f/1.4, 28mm f/2, 24mm f/2) for available light or shooting handheld with slow film, stick to single focal lengths.

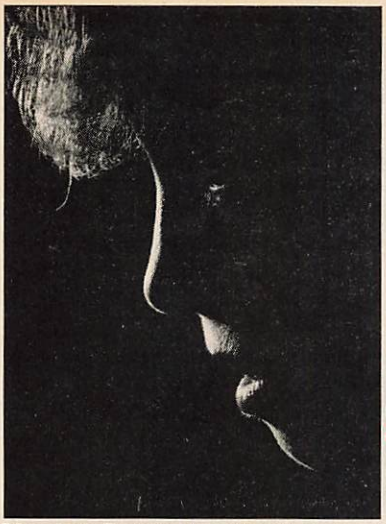
Ultrawide-angle lenses: With focal lengths of 21mm and below in 35mm format, they provide extreme angular coverage of 90 degrees or more. *Positives:* Ultrawides, by virtue of low image magnification, provide great depth of field; more likely to yield sharp-looking images when handheld at slow shutter speeds. Excellent for expanding tight interior spaces, capturing vistas; for intimate photojournalism, street photography. *Negatives:* Apparent perspective distortion, though useful in creating dramatic or comic effects, is problematic in portraiture. Avoid placing subjects near edges of the frame or their prominent features, such as noses, in the foreground.

Medium tele lenses: Sometimes called portrait lenses, these optics in the 85–135mm range are fine for portraiture, minimize apparent perspective distortion, and provide convenient working distance when shooting faces close up. Many tele zooms work well in this range, but they're heavier, longer, and slower than single focal length lenses. If you shoot a large percentage of portraits, you should consider getting an 85mm f/2, 100mm f/2, or 105mmm f/2.5, even if you own a tele zoom.

Positives: They allow discreet photography of people without the perspective-flattening effect of long teles; single focal length type combines handy size, fast aperture, bright viewing image, good image quality. *Negatives:* For zooms, mentioned above; for single focal length, fairly specialized.

Long tele lenses: Traditionally, any lens over 135mm for 35mm photography is a long tele. Today, the most popular by far are zooms in the 80–200mm or 70–210mm range. Unless you need a lens that's very fast and very long (such as the optically superb but large, heavy, and very expensive 300mm and 400mm f/2.8s used by professional sports photographers), a tele zoom is the most flexible and economical choice. For many photographers, a 70–210mm f/3.5–4.5 (especially one with macro) is the only long tele they'll need. *Positives:* Reasonable size, weight, and price, wide range of uses—nature, sports, people, portraits, scenics. *Negatives:* Moderate and variable aperture; mediocre macro performance unless stopped way down. A number of surprisingly compact 100–300mm f/5.6s are now offered for those who need a bit more reach, and there are a few fine 200–500mm f/5.6s for those who need really long teles for such things as long-distance sports close-ups. *Long tele zoom negatives:* Larger size and weight. *Jason Schneider*

HOW TO SHOOT SILHOUETTES



Rim shot: *Technically not a silhouette, but an example of rim lighting, this easy-to-light profile shares the absolute blacks and whites that characterize the classic silhouette.*

PETER KOLONIA

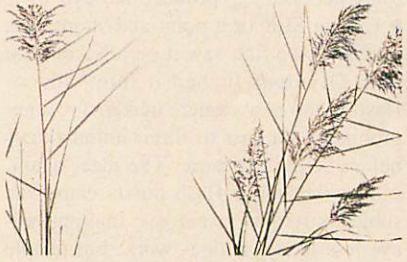
Negative image: *Photographers who are fluent in darkroom work can easily experiment with silhouettes. Here, a simple negative image was done via a paper negative.*

Silhouettes not only have visual impact; they're easy to make and are great problem solvers. When you don't have the proper light for a traditional portrait or your subject is unable to produce a flattering expression, it's a perfect time to rely on that great photo backstop: the silhouette.

Named for their inventor, Étienne de Silhouette, an 18th-century French minister of finance, silhouettes started out as small black paper cut-outs that hobbyists would carefully snip in the likeness of a friend's profile. Luckily, silhouettes are much easier to create with a camera.

To shoot a silhouette, place your subject before a window that looks out on clear, bright sky. Prevent the window light from reflecting back up into your picture by draping the subject and the surrounding floor space with something black.

Meter for the sky. You'll need a minimum of a four-stop difference between the background highlight and your shadowed subject to assure sufficient contrast. Middle tones are the bane of a good silhouette, so use the film that has the most contrast you can find, for instance, Kodak Technical Pan. Color film works as well as black-and-white. *Pete Kolonia*



PHOTOS BY FRANK LABUA

Sunset sandwich: *Silhouettes can easily be sandwiched with a full-tone image to create a whole new photograph. Often the visual impact of the composite image will exceed that of the individual shots. Here, photographer Frank LaBua combined three originals, including two silhouettes (all made on Kodachrome 64 slide film and shot with a Nikon F3), to form one award-winning image.*

His picture started with the simple sunset shot, taken with a 200mm f/4 Nikkor lens (f/11 for 1/250 sec). Next, he added the egret, done with a 105mm f/2.5 Nikkor (exposure unrecorded). The egret image is actually a second-generation contact print made on high-contrast Kodalith sheet film, but your silhouette could easily be any high-contrast image made on normal slide film. Finally, LaBua felt the image needed a framing element, so the marsh-grass silhouette was set up and shot with electronic strobe in the studio.

HOW TO GET THE RED-EYE OUT

Before: *Are her eyes red! The ingredients of a typical situation that will induce red-eye include fairly dim light, a point-and-shoot camera with built-in direct flash, and a wide-eyed child.*

After: *Same setup, but preflash (here, on Olympus Infinity Zoom 200) closes down the pupils of the young girl enough to make red-eye virtually undetectable.*

REMO CURLETTI

"I get so many pictures with red-eye. How could they make a camera like this? There must be something wrong with it."

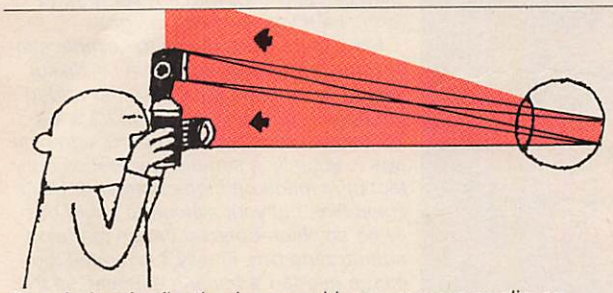
If you've ever said that, or words to that effect, consider this: We can take our $1,500 medium-format studio SLR, attach a nice $1,200 macro-tele lens to it, set up one of the heads of our $4,000 studio electronic-flash system, and shoot roll after roll after roll of portraits that will come out with blazing red eyes, just like you get with the $80 point-and-shoot you're convinced is defective.

Red-eye is caused by physics, not defective cameras. If you use direct flash positioned near the lens of the camera, the flash burst can enter the pupils of your subject's eyes and bounce directly off the red blood vessels surrounding the retinas, causing that devilish red glow.

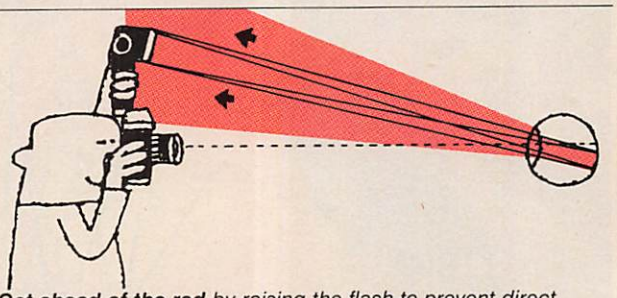
Since people aren't about to give up the convenience of built-in and clip-on flash, here's a guide to avoiding, or at least reducing, red-eye. Use any or all of these suggestions to find out what works for you. They are ranked in approximate order of effectiveness:

- Don't use flash in the first place. Go outside. Use fast film indoors with the flash off.
- Use bounce flash—off the ceiling, walls, a reflector. There is still a significant chance of getting red-eye "on the bounce," but much less chance than with direct flash.
- Use off-camera flash (if you can). Using a connecting cord to raise the flash high, and perhaps a bit to the side, often changes the angle of light enough that it can't reflect off ol' red retinas.
- Turn up the room lights. This closes down the retinas of your subjects. With a narrower path to travel through, flash illumination is less likely to get the direct route necessary to produce red-eye.
- Use an SLR or a point-and-shoot with preflash. We first saw it on a Nikon P/S, then Olympus turned it into "disco-flash," and now camera makers are compromising on two to three initial bursts before actual exposure. The idea, again, is that the initial flash bursts cause the subject's retinas to narrow, making red-eye less likely. It does work, but people often react to the preflash by squinting or blinking. Hint: Warn them about it.
- Vary focal length or distance. If you find you consistently get red-eye at a certain distance, move closer. Or zoom your lens to a wider focal length. Or both. This may change the angle of incidence enough to prevent red-eye. The problem is remembering the distances and focal lengths that are red-eye safe—and then trying to keep your 6-year-old within them.
- Use a flash diffuser. Try tissue, a white handkerchief, some cotton batting, a Tupperware container, a piece of thin paper, or—dare we suggest it?—a diffuser panel or device actually designed for photographic use. A diffuser over the flashtube works by scattering the light in different directions; with enough scatter, red-eye may be lessened. The most effective diffusers are ones, such as the Lumiquest, that actually bounce the flash off a reflector, although these generally cause more light loss. You could also use an ordinary, angled white card.
- Photograph subjects from different angles. Yes, we know people like straight-on portraits, with their subjects looking at the camera, but vary this with shots taken from the side or three-quarters on. There is still a significant possibility that red-eye will occur here as well, although not as great as when taking dead-on shots.
- Give up and get out the black Pilot pen. The Pilot, or similar fine-point felt-tip pens, can be used on photographic prints to fill in the red pupils. It ain't elegant, but it isn't terribly difficult and it usually looks OK.

Dan Richards



Dreaded red *reflection is caused by on-camera or clip-on flash firing close to the lens. Light from the flash can enter the pupil of the eye and reflect off the red retina in a direct path back to the camera lens.*

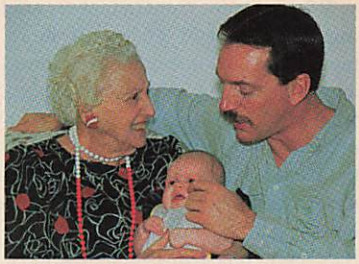


Get ahead of the red *by raising the flash to prevent direct reflection back to the camera. Other strategies: Use bounce flash, diffusion, extra room light, preflash systems, different angles or distances. See text for the rundown.*

HOW TO GET THE MOST FROM PROCESSING

Lost her in the dark? *Autoprinter's metering system was thrown off by the skin highlights and underexposed print, so a reprint was requested.*

Found her in the reprint: *Two stops additional exposure were all that was needed. If your lab won't reprint a picture like this free of charge, switch labs!*



Baby's got the blues: *Chemistry or machine filtration caused this cyan cast, most apparent in skin tones; it's a common problem easily remedied.*

Now she's feeling better: *Adjusted filter pack resulted in correct color balance. A better lab would have given you the final print to begin with.*

The execs who weren't there? *They were when I took the photo, but machine cropping lost them. If the detail is on the negative, a reprint will bring it out.*

They're back with fewer reporters: *A trade-off is made by gaining the left part of the picture area but losing the right. Ask for a full-frame enlargement.*

It's happened to all photographers at one time or another—precious color prints come back from the lab and a few are off-color, too dark or light, or missing important detail. The negatives look fine, but rather than express disappointment at the bad prints, many photographers trudge off wondering whether they'll ever return to a lab that couldn't get it right in the first place. Why do that if most labs will reprint their mistakes free?

In the competitive area of color print processing, where one-hour minilabs spring up like wildflowers and often disappear as quickly, most labs are more than willing to make a reprint in order to keep you as a customer. If your lab isn't willing, it's time to choose another. These days, the best automatic print machines are very good but not infallible. A well-trained manager will know the machine's limitations and to some extent so should you! The best way to get a correct print is to approach the manager once you've correctly identified a problem, explain it as best you can, and politely ask for a reprint.

Try to analyze prints in daylight, not under fluorescent or tungsten lighting. It makes a difference! Unless you're willing to purchase expensive print-viewing filters, try comparing the problem print with a good one from the same roll. Incorrect color balance is the most common and most easily remedied problem. Ask yourself: Is the overall picture affected or just the skin tones? For instance, is it too blue or red? Be as specific as possible when describing the unwanted color cast so that the machine operator can reset filter packs. Better yet, show the bad prints to the manager. (On the back of most machine prints is a code that he can read to compare settings.)

Density problems (prints too light or too dark) are usually caused by the same type of scenes that throw off your camera's metering system. Take a close look at your negatives. The extreme exposure latitude of color print film allows nearly any level of overexposure (dense negative) to be printed acceptably. If it's underexposed (thin negative with little detail), there's only so much a machine printer can do. It may require a custom print lab for extreme salvaging (burning and dodging) to get a decent print.

Subjects very close to the camera flash are often overexposed, while the rest of the negative receives correct exposure. Unless you take it to a custom printer, you'll have to settle for the foreground coming up bright and the background normal, or the foreground normal and the background dark.

The image area you see on machine prints is usually less than what you saw in the camera viewfinder, with the greatest loss on either the far right or left side. If major detail is excluded by this minor cropping, yet appears on the negative, have a reprint made that will include the area. Be aware that more detail included on the left will exclude more detail on the right. If you need all of the negative area printed, ask for an 8½ × 11 enlargement or a full-frame print.

If you frequently encounter other problems, such as scratched negatives, spots, dust marks, or light leaks (not caused by you), and you don't receive satisfactory compensation, consider finding another lab. These problems are often indicative of a sloppy operation, and your prints deserve better. Remember, if you want your prints to look great, learn to communicate!

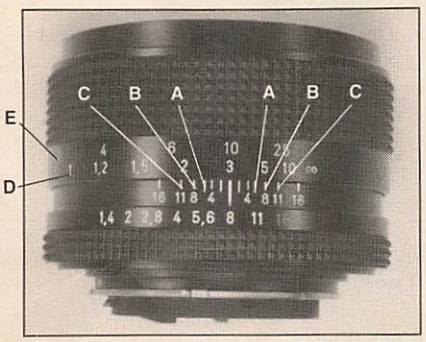
Michael J. McNamara

HOW TO USE DEPTH OF FIELD

■ What a shame camera makers are leaving depth-of-field scales off more and more lenses. (Some don't even have footage scales!) But if you want to control what is and isn't adequately sharp in your pictures, look for a depth-of-field scale before you buy a lens. While DOF scales are sometimes hard to read on zoom lenses, persist until you understand how they are to be used. Unhappily, most lens makers insist on including distance scales in both feet and meters, which you might think would be helpful but is actually confusing. If, like most of us, you are accustomed to feet, not meters, learn to ignore the meter scale or you'll be in trouble.

Below, you see a typical DOF scale on a 50mm normal lens. When you are focused on a specific distance, here 10 feet, your depth of field will be located between the two like aperture numbers at which your lens is set. Because most DOF aperture scales on lenses are so small, there isn't room to show all the aperture numbers. In our example, you see only 4, 8, 11, and 16. But there are unlabeled, intermediate scale lines, which you probably have guessed are f/2.8 and f/5.6.

For purposes of learning, we have picked f/8 (B) as our aperture setting. However, if you look at the footage scale opposite the two f/8 markings, you see that they don't match up with any specific footage but fall between 6 and 10 feet on the left and 10 and 25 feet on the right. What you must now do is learn how to interpolate between these numbers. At the left, the f/8 marking is near where 7 feet would be, while on the right the f/8 is at about 15 feet. Therefore, depth of field extends from about 7 to 18 feet at f/8.



The ABC's of using depth of field: *First learn to ignore metric distance scale (D) and work only with footage scale (E). With focus at 10 feet and an f/8 aperture, the f/8 indications on the depth-of-field scale (B) suggest adequate sharpness from about 7 to 18 feet on footage scale. But if you want giant blowups, use the next larger aperture lines (A) to determine depth of field. If you're just making small snapshots, the next smaller aperture lines, here f/11 (C), can do.*

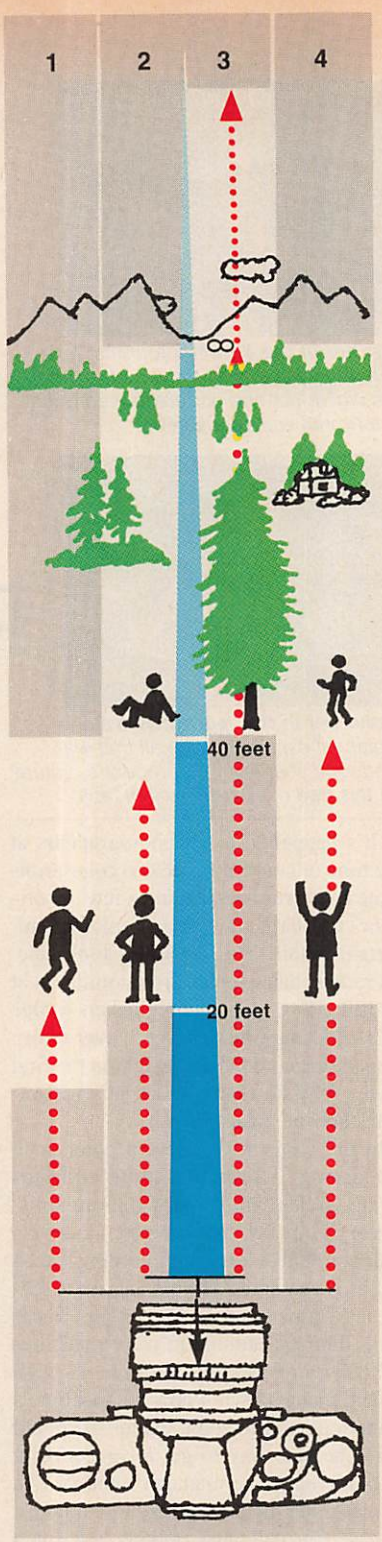
For general picture taking, your subject material will be adequately sharp from 7 to 18 feet at f/8 when the lens is set to 10 feet. But if you are going to project slides on a large screen or make giant enlargements that will be looked at closely, you will want to have a more critical depth of field. In such a case, use the depth of field for the next largest aperture, here f/5.6, even though you are still shooting at f/8. Now, interpolating your depth of field, it would be about 8 to 15 feet.

If you are making pictures only to be enlarged to 3½ × 5- or 4 × 6-inch prints, you needn't be too critical and might want to use less stringent DOF parameters; so you would go in the opposite direction and use the DOF for f/11, which would be about 6½ feet to about 24 feet.

Sometimes you may find that your depth of field isn't where you want it. In the above drawing (1), you first see a case where depth of field is wasted in front of the subject. However, you can see in (2) how depth of field can be moved backward to make better use of it behind the main subject.

Many photographers focus on infinity when shooting distant scenics. Don't do it. You lose depth of field beyond infinity (see drawing 3). However, you can see how easy it is to move depth forward (4). Don't just point and shoot when taking pictures. Always point, think, and readjust focus if needed. Then shoot!

Herbert Keppler



How to move depth backward: *Most photographers focus only on the main subject, here a man running at a 20-foot distance. Note useless depth of field in front of him, limited depth to 40 feet behind (1). By placing depth of field near limit on subject at 20 feet, depth now extends from 20 feet to infinity, providing sharpness for all subject material (2).*

How to move depth forward: *Many photographers, when shooting distant scenics, focus on infinity, thereby losing depth of field at closer distances (3). Here, depth of field is 40 feet to infinity. Instead, bring infinity marking on focusing scale to furthest limit on the depth-of-field scale, thereby gaining more sharpness in foreground (4). Now depth is 20 feet to infinity.*

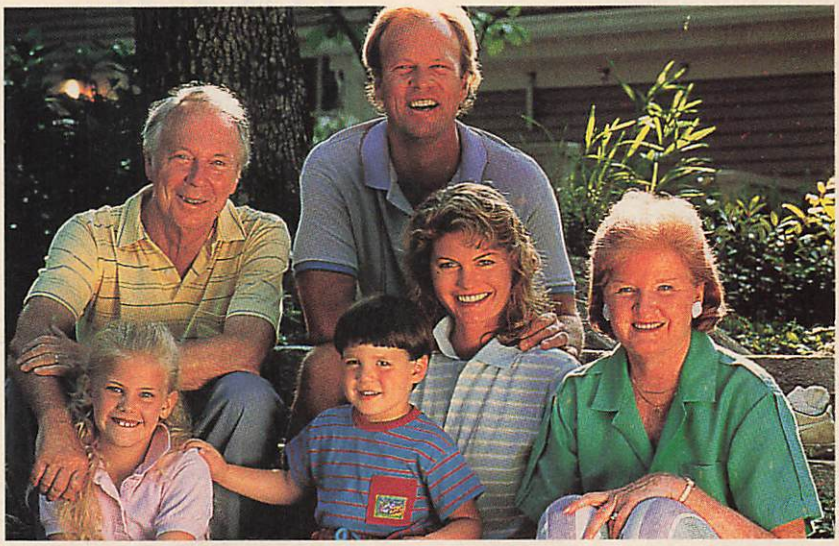
HOW TO SHOOT GROUP PORTRAITS

The more people you put in a picture, the more of a challenge it is to your skills as a photographer. Here are a few principles of group photography that will help you succeed.

Posing: Avoid a stiff, side-by-side arrangement. Look for ways to put each head at a different level—ask people to sit, stand, squat, kneel, lean. Move them close together so there are no big gaps between them. If they must stand in a line, tell those on the outside to turn slightly toward the center, or curve the ends of the line a bit toward the camera.

For the most natural and appealing pose, photograph people when they are involved in an activity. It looks especially natural if they use a prop, such as tourists looking at a map. Be inventive—and get suggestions from your subjects.

The larger the group, the more apt you are to go to a more formal lineup, with rows of people in front of others, arranged so people in the back are at a higher level than those in front. Use stairs, benches, low walls, chairs, risers, the natural slope of the land, or the heights of the people to make sure everyone is visible. Place the rear people so their heads are in between the heads of the people farther front. With very large groups, be aware that the heads of the people in back will be significantly smaller than those in front. A good way to equalize everyone's distance from the camera is for you to stand on a ladder, car roof, or low balcony and shoot down as the people look up.



NANCY BROWN/THE IMAGE BANK

Form triangles: *Good arrangement for a group is one where the people are close together with heads at different levels but not placed directly under each other. Touching shows intimacy, and color-related clothes harmonize the group and emphasize the subjects' faces.*

Where to look: For a formal portrait, everyone should look at the camera or to a point near it. If you want to make one person dominant, have everyone look at him. In an informal picture where everyone is engaged in an activity, have them all look at the central point of the project. The only real caveat is to make sure no one looks out of the frame, away from everyone else, or steals a look at the camera.

In a group of three, you might have the middle person look at the camera and the others look at him. In a group of four, the two on the left could look at the two on the right.

Arms, legs, and hands: People never seem to know what to do with their hands, so you may have to tell them. In a formal picture of a large group, everyone's hands and feet should be arranged in the same way, probably with hands at the side and feet close together. But if you want to show a relationship between the people, have them touch each other. When appropriate, a person's hand can be on another's shoulder or a face against another's arm, depending upon their relationship.

Lighting: The best lighting is soft and broad, so it illuminates everyone evenly and doesn't make people cast shadows on each other. It will also prevent them from squinting. Outdoors, hope for an overcast day. Otherwise, take the group into open shade, such as that created by an overhang of a building. If you go under trees, see that there are no distracting blobs of light dappling people's faces. Or, early or late in the day, shoot with the sun in back of the group, but be sure you're not getting sun flare in your lens.

Indoors, during the day, you may be lucky and have a lot of north light coming from a window. If you want to use flash, bounce it off a white ceiling, wall, or umbrella to diffuse it. Bouncing the flash will give a uniform exposure to everyone. Use direct flash only if everyone can be the same distance from the light.

Other things to consider: If you have the opportunity, plan what the people will wear. It might be color coordinated clothes for a family group or lab aprons for the darkroom class. If you have no choice, keep bright colors to the center of the group. Holding props will help make everyone feel more comfortable as well as reveal something about them.

Make sure each face shows clearly. And allow space at the edges of the picture because the sides, as well as the top and bottom, will probably be clipped off in the print. Remember that people closer to the camera will appear larger. You can use this to your advantage if you want to give importance to one person.

With a large group, depth of field becomes important, so you may want to use an aperture of f/8 or smaller, a 35mm or 50mm lens, and focus about one third of the way into the group. As director, you have to tell the people what to do and elicit good expressions. Direct them in a positive manner. Get everyone's complete attention before you begin—shout, joke, cajole; do whatever it takes. If your camera is on a tripod, so you're freed from hiding behind it, it's easier to establish rapport and snap the picture (with a cable or remote release) when the expressions look good. And if your camera is on a tripod, your camera set for self-timing, you can be part of the group.

Shoot lots of film. The more people you're photographing, the more chances there are to get pictures with eyes blinked shut. Besides, people tend to relax a bit after the first few shots, and the expressions will be better. *Elinor H. Stecker*

HOW TO CHOOSE YOUR SLR METERING MODE

■ Confused by the plethora of metering modes in your autoexposure SLR? You're not alone! The facts on this page should help. Just bear in mind that the following comments apply to widely used exposure modes only, not to custom modes (for specific subject types), metering patterns, autofocus modes, drive modes, or any of the other whizbang automatic features lurking in your late-model SLR.

Basic P mode. *Plus:* Ideal for swift response with active subjects in rapidly changing light, particularly when there's enough light. *Minus:* Not ideal for obtaining precise image characteristics, such as extended depth of field or maximum action-stopping ability. *How it works:* Camera selects both aperture and shutter speed depending on the light level and film speed (ISO) set.

Generally, once the light level is sufficient for handheld exposure (1/30 or 1/60 sec) at the maximum aperture of the lens in use, the shutter speed rises and the lens stops down in equal amounts as the light level increases. Some P modes have autoswitching and will set the slowest shutter speed to the reciprocal of the focal length of the lens in use and may also adjust the program to minimize shake.

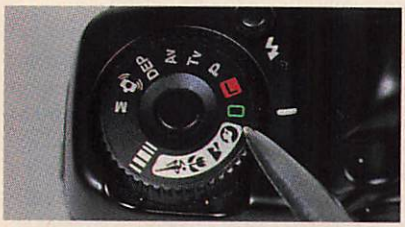
P-High mode (also called PA or Action Program mode). *Plus:* Provides the responsiveness of the program mode, but favors faster shutter speeds for stopping fast-moving action, such as sports and motor racing. Also a good choice for portraits where limited depth of field softens distracting backgrounds. *Minus:* Selects wider apertures than Basic P, limiting depth of field, epecially at close distances; may not provide as fast a speed as the Shutter Priority mode in some cases. *How it works:* Similar in concept to Basic P, but P-High delivers faster shutter speeds, wider apertures at any light level.

P-Depth mode. *Plus:* Works best with subjects needing extended depth of field, such as landscapes and still lifes, but can be effective with other "deep" subjects (for example, posed groups) if light is sufficient for fast enough shutter speeds to be set by the camera. *Minus:* If light is too dim, the shutter speed may be too slow to prevent camera shake or to arrest subject movement; aperture selected may not provide as much depth of field as one you set in the aperture-priority mode. *How it works:* Similar in concept to Basic P mode, but P-Depth mode delivers smaller apertures and slower shutter speeds.

A (aperture-priority) mode. *Plus:* Most effective autoexposure mode for controlling depth of field; shutter speed can easily be controlled by adjusting lens aperture, observing camera-selected shutter speed in the finder. *Minus:* Selection of inappropriate aperture and failure to monitor the shutter-speed readout can result in a shutter speed too slow to stop action, in camera shake, or in a shutter speed too fast to emphasize subject motion. *How it works:* You set the lens aperture, the camera sets the proper-exposure shutter speed.

S or Tv (shutter-priority or time-value) mode. *Plus:* Best autoexposure mode for controlling visual effects of subject motion, that is, stopping or blurring action. Often used for stopping action but can be effective in panning, streaking, and blurring slower-moving subjects. *Minus:* Camera can select too large or too small an aperture for desired depth of field; can over- or underexpose if chosen shutter speed exceeds aperture range. *How it works:* You set shutter speed, camera sets proper-exposure aperture.

M (metered manual exposure) mode. *Plus:* Most flexible of all modes when precise effects of aperture and shutter-speed selection are important (for example, scenics, portraits). *Minus:* Exposure determination and setting take more time; requires some knowledge to use; may be too slow to keep pace with active subjects in changing light. *How it works:* With match-diode or similar metering, you set proper exposure by turning aperture and/or shutter speed controls. *Jason Schneider*



When is P not a P? *When it's a rectangle or other mark that stands for P mode. Pictographs at pointer are for subject-oriented minimodes not covered here.*

Need an action program? *This camera's PH mode lets you stay in program for fast response while biasing exposures to give you faster shutter speeds.*

Most flexible AE mode? *Try A for aperture priority. Select f-stop for needed depth, and monitor camera-selected shutter speed in finder.*

Lost in a maze of modes? *Some late-model SLRs have a panic button (at pointer) that returns camera to P mode shown plus basic settings when pressed.*

Deep and easy: *You needn't set apertures manually to get extended depth of field. PD or P-Depth program will do it for you, but there are limits (see text).*

To freeze or blur action, *S (shutter priority) is most convenient automode. Check camera-selected f-stop to make sure you'll get enough depth of field, too.*

HOW TO USE COLOR CORRECTION FILTERS

All white light is not created equal. Tungsten light, for example, is redder than daylight (and has a lower color temperature, which is rated in the Kelvin system). Your eyes may not notice it, but the film sure will. That's why film manufacturers make both tungsten-balanced and daylight-balanced film.

But what if you have daylight film in your camera and want to shoot pictures illuminated by your living-room lights? Your pictures will be reddish unless you compensate with a bluish filter. A lab can correct the color somewhat when it prints color negatives, but with slide films and for absolute color accuracy with print films, use the appropriate filter on your lens. The trade-off is that the filters can cut down the amount of light reaching the film. With through-the-lens metering, your camera will compensate automatically.

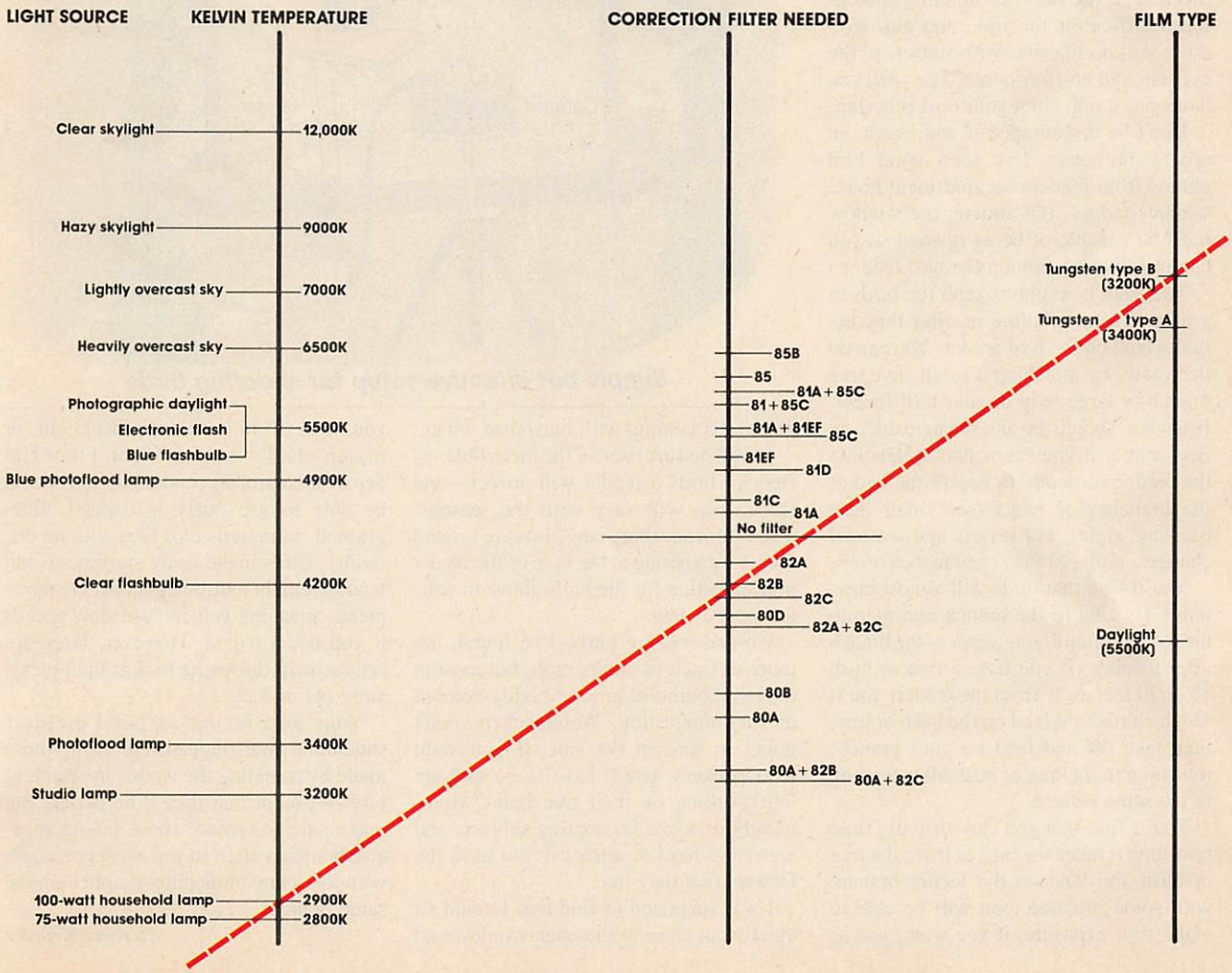
What's the appropriate filter? Place a straightedge on the nomograph (that's what the chart below is called) so it touches the type of lighting (left column) and the type of film (right column). At the point it intersects the center line, read the designation of the filter(s) you'll need. The dotted line is an example: The light is a 100-watt household lamp; the film is tungsten type B, so the filter to use is an 82B. Color films are balanced for certain color temperatures: Daylight film is optimized for 5500K, tungsten type A for 3400K, and tungsten type B for 3200K.

Don't look for fluorescent lamps on our chart because most fluorescents do not have a specific color temperature. Nevertheless, you can get a reasonable correction by using a fluorescent-light filter, such as an FL-D with daylight film and an FL-B with tungsten. Use a shutter speed of 1/60 sec or slower for best color and exposure.

There may be times that you don't want a correct color rendition. For example, when shooting under skylight (more familiarly called open shade), an ordinary skylight 1A filter may be all you need with daylight film to give good skin tones while retaining the open-shade effect.

Elinor H. Stecker

Filter-correction nomograph for color film



HOW TO SHOOT BIRDS

Bird photographs by professionals are a pleasure to view; those made by amateurs are, more often than not, ornithological disasters. Unless the photographs are made in early spring, when tree leaves are in bud or still very small, you can't see the birds for the trees. And too often the bird's back is to the camera or the bird is on the wrong side of the branch, is partially hidden by the leaves, is poorly lit, is badly placed in the composition, or has a confusing background.

You might think bird photography is difficult. It is, unless you use a simple but clever setup, which I learned many a year ago from professional bird photographers. Try it, and with little effort, save for a fast shutter-release finger, you will be able to make bird photographs of very professional quality.

Shoot birds at a feeder? No, no, don't just set up a feeder, fill it with birdseed, and shoot the pandemonium of birds eating from the obviously man-made holder. Instead, set up your bird feeder on a pole close to a window that can be opened, preferably a north-facing one. East windows will create heavy backlight in the morning as the sun rises, making photography difficult in the a.m., and west windows will do likewise with sunsets in the evening. No north window? Use what you have, but it may limit your bird shooting.

Don't be discouraged if you live in an apartment house. I've seen good bird photos from feeders on apartment house window ledges. (Of course, the window must be capable of being opened so you can install and maintain the bird feeder.)

The trick is to photograph the birds in a natural setting before or after they actually land on the bird feeder. You can do this easily by attaching a small, live tree branch or large twig to your bird feeder. Branches should be interchangeable, an easy matter if you screw two eyelets into the feeder vertically to accept the end of the branches or twigs (see small inset drawing, right). For variety and seasonal changes, replace twigs or branches often.

You'll find that birds will almost inevitably fly first to the branch and then to the feeder, often flying again to the branch after feeding. If you have a tree or bush 15 or 20 feet away from the feeder, you'll see the birds first land on the bush or tree, then take off and land on your branch, returning to the tree or bush after feeding in the same pattern.

You'll find that you can virtually time how long it takes the bird to leave the tree or bush and land on the feeder branch; with some practice, you will be able to make your exposure, if you wish, just as the bird is landing with outspread wings.

You'll be surprised at the incredible variety of birds a feeder will attract—and these, too, will vary with the seasons. You'll also see that many birds are ground feeders, gathering at the base of the feeder poles, waiting for the birds above to scatter seeds below.

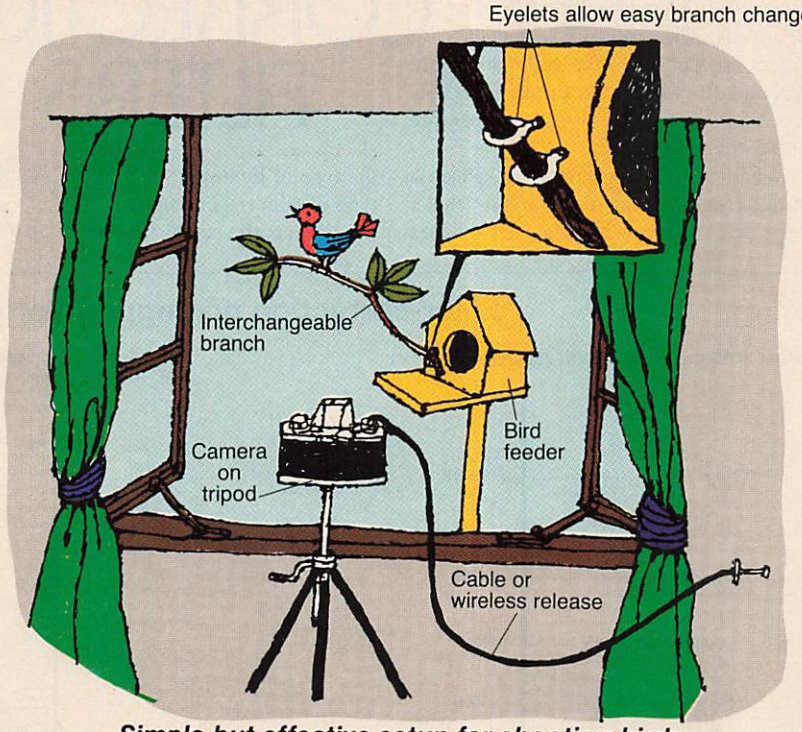
Ground-feeding birds, I've found, are more difficult to photograph, but most in my neighborhood are not highly colored or very interesting. Woodpeckers aren't going to join in the fun. If you want woodpeckers, you'll have to go and get 'em working on their tree holes. Hummingbirds make fascinating subjects and aren't too hard to attract if you have the flowers that they like.

I was surprised to find that I could sit quietly but close to the open window and shoot pictures with the long focal length end of a 70–210mm or 80–200mm close-focusing zoom without frightening the birds, once they became accustomed to the open window. You may need a longer focal length lens, depending on how far from the window you place the feeder. However, to make sure you photograph even the scaredy-cat birds, you might wish to put your camera on a tripod and shoot from a distance, using a long cable or wireless release (see big drawing). And yes, birds will even get used to a camera's motor drive.

Your camera's meter will make the exposure nicely. Don't forget to use flash if you need fill-in, to combat backlight, or to stop a bird's wings in flight. Film? Under such controlled conditions, you should be able to use fairly low-speed, fine-grained, saturated color film with no difficulty. Birds make swift movements but tend to remain motionless between movements, meaning you can use slow speeds if you use a tripod. However, large apertures help throw the background pleasantly out of focus.

Your bird feeder-assisted pictures should be indistinguishable from those made by tramping the woods in search of birds—except that they'll be better. But make sure to replace those interchangeable branches often so you won't get caught with too many birds photographed on the same branch!

Herbert Keppler



Simple but effective setup for shooting birds

HOW TO PACK A CAMERA BAG

There's not one, but *two* best ways to pack a camera bag: One system is designed for efficient traveling, the other for responsive shooting. The first you use on the road; once at your shooting destination, you repack, converting your bag to its second, shooting mode. The former stresses protection and compactness; the latter, accessibility.

Packing for travel means getting the most equipment in the least amount of space, with special care given to *protecting* that equipment. Fragile items go deep within the bag, held away from the bag's vulnerable periphery. Hard objects should be cushioned against soft ones or the padding of the bag itself. You'll probably find that you can get more in your bag if the camera is packed without a lens attached.

Once you've arrived at your shoot, your repack should include only the items you'll need for the specific subject you're shooting that day. Decide on your priorities in advance. Presumably, you'll be dealing with a much lighter bag.

When you repack for shooting, you'll run head-on into the traditional paradox involved in packing: How do you pack enough equipment to insure you're ready for any photo contingency yet keep it all accessible? Answer: You probably can't. Instead, draw up a set of priorities and pack accordingly. Easy access to everything should be high on your list of packing musts.

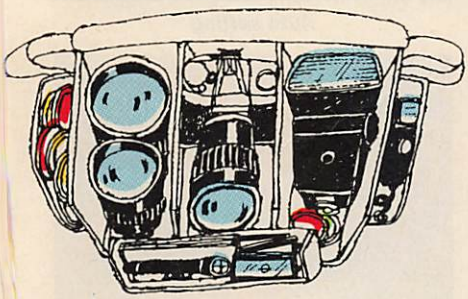
Your shooting bag should be full, but not too full. Try to keep it to a single layer of equipment. If that's not possible, place your most-used items on top, and keep your most-used lens mounted on the camera body. Especially if it's a large one, support that lens with a lens cradle or similar device. Pack accessory lenses mount-side-up for quick accessibility. When removing a lens cap to use a lens, always place it in the same location within your bag for immediate retrieval. When transporting your camera sans lens, use a body cap. When removing the cap, keep it, too, in a standardized location. Don't pack heavy items on top of lighter, more fragile ones.

Compartmentalize your bag. Compartments, especially if they're made up of partitions with hook-and-loop fasteners, are quick and easy to set up and offer additional padding for your equipment; most important, compartments make it very clear where your equipment belongs. With compartments, you can work by feel, whether removing or replacing equipment, and that means you need never remove your eyes from your subject.

Further do's and don't's of packing a camera bag:

- Do be consistent. Pack predictably and you'll always know where everything is. Your search time will be cut in half. Theoretically, you should be able to locate any item within your camera bag instantly *with eyes closed.*
- Don't underpack. An unstructured bag that's underpacked can fall in on itself, causing the contents to intermingle. It can also be tough holding a featherweight bag on your shoulder.
- Do remove film from boxes.
- Do separate exposed film from unexposed film. You'll be able to instantly locate an unexposed roll when you need one and will never have to worry about double exposing a roll.
- Do distribute weight evenly, keeping your bag's center of gravity low and central.

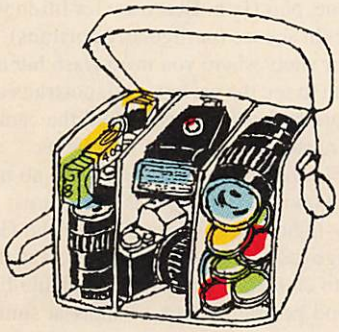
Pete Kolonia



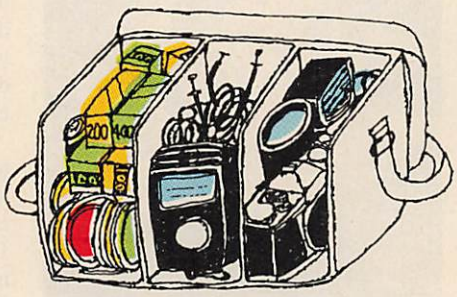
Don't pack vulnerable items near bag's periphery: *Fragile camera databack, flashmeter dome (left-side pocket), flash head, and viewfinder screens (front pocket) should have been packed more toward bag's interior.*

PACKING CHECKLIST

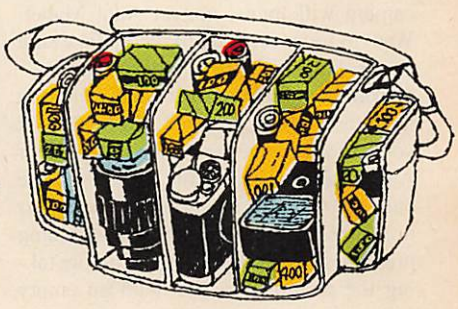
- Appointment/address book
- Aspirin
- Batteries
- Business cards
- Cable release
- Camera body
- Complementary lenses (such as 35–70mm, 70–210mm zooms)
- Film
- Filters (polarizing, warming, soft focus, starburst, and close-up)
- Flash
- Flash diffuser
- Lens cleaning tissues
- Mini tripod
- Model releases
- Notebook
- Pen
- Penlight
- Swiss army knife
- Umbrella (small, folding)



Don't layer equipment: *By packing things on top of things, you block access to items you may need in a hurry. Here, flash makes it impossible to quickly remove camera; film boxes hide accessory lenses.*



Don't distribute weight unevenly: *With heavy objects like cameras and lenses all to one side, bag can list to that side and be torturous to carry. Pack objects so bag is balanced and sits flat on ground.*



Don't pack film randomly: *Loosely packed film can block access to equipment and make repacking equipment difficult. Separate exposed film from unexposed film, and always remove film from boxes to save space.*

HOW TO GET THE BEST WITH YOUR P/S

■ Yes, we know you bought your Super Blatzmatic ZoomSnapper because "you don't have to do anything"; just hand it to Aunt Mabel and have her take a perfectly exposed, focused, and composed picture.

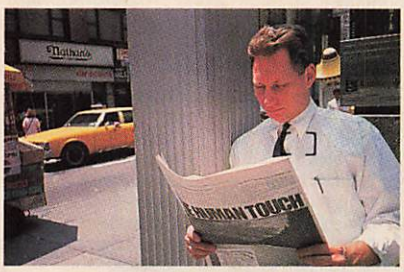
So they lied.

The secret to 35mm point-and-shoot cameras is that you really do have to do some things and should keep it out of Aunt Mabel's hands unless she reads this.

There are three things you need to do *before anything else* when using a P/S camera: 1) Read the manual. 2) Read the manual. 3) Read the manual. Yes, we know some manuals are awful, but plow through them anyway. Now, listen up:

• **Focus:** A well-kept secret is that there really is no such thing as an "autofocus" camera; you, the user, have to decide where the autofocus system is going to focus. In a P/S, this is determined by the small rectangle or brackets in the viewfinder. If the brackets are on the lighthouse in the background, that's where the camera will focus, not on Aunt Mabel. Want to focus on Aunt Mabel? Make sure the brackets are superimposed on her.

Focus mark on background



Focus mark on subject

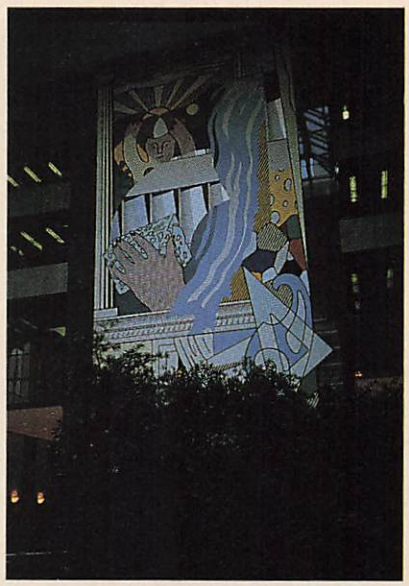
• **Prefocus:** So you don't want Auntie in the center of the picture? Most P/S's let you prefocus by centering the bracket over Aunt Mabel, pressing the shutter release part way (usually, a viewfinder lamp goes on), then recomposing while maintaining pressure on the shutter release before taking the picture. Practice with an empty camera until you've got it.

• **Obey the lights:** Most point-and-shoots have two warning lights. Generally, a steady lamp means OK and a blinking light means something's wrong: 1) The camera can't focus because you're too close or focusing on something very bright or very dark. 2) There's not enough light.

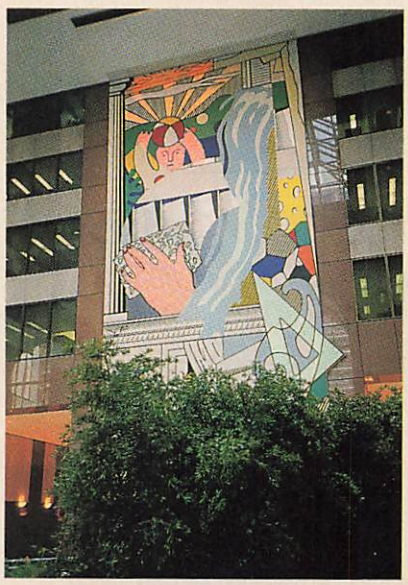
On some cameras, the latter means you have to turn on the flash. On others, it means you have to wait for the flash to recycle. And if you've deliberately shut the flash off (see options, below), the warning means you should rest the camera on something firm to avoid blur.

• **Don't overextend your flash:** "Gee, the flash went off; why didn't the picture of the Statue of Liberty come out?" This is a very common mistake. Point-and-shoot flash units are sufficient to cover up to about 15 to 20 feet at the most. Taking a distant picture with flash is like trying to illuminate it with a penlight. Use fast film and switch the flash off.

• **Exercise your options:**



Auto setting



Flash-off

Auto setting

Flash-on

Flash-on (aka fill flash, forced flash, user-selected flash, etc.): It's not the same as autoflash! Flash-on gives you the correct exposure for the ambient light at the scene, *plus* flash. Best uses: for fill-in with backlit scenes (particularly portraits), indoor shots where you need flash but also want to see the background, portraits outdoors at dawn or dusk. Hold the camera extra steady; using fast film helps.

Flash-off: Keeps the flash off, no matter how low the light is. Best uses: for low-light scenes that are out of the flash range (usually anything farther away than 15 to 20 feet, remember?), available-light mood portraits, outdoor shots at sunrise or sunset. Hold the camera steady!

• **Finally, unload:** If the film has been in the camera for more than a few months, either finish the roll or rewind it. Film does go bad, and the results will look awful.

Dan Richards

HOW TO CHECK YOUR STEADINESS

No matter how fascinating your subject, superb the composition, exact the focus, perfect the exposure, if you can't hold your camera steady, you may get blurred results.

How steady are you? How fast a shutter speed must you use to make certain your pictures will be acceptably crisp? Frankly, some photographers are steadier than others, and most people have less ability to hold a camera still as they age. Also, you may be steadier on some days than others. Much depends on how calm and relaxed you are when you take the picture, how level the terrain is on which you are standing (or sitting or lying), how well you hold the camera, how smoothly you release the shutter, and how long a focal length lens you are using. The longer the lens, the more chance of camera unsteadiness.

The basic rule used by many pros is that you should not shoot at any speed slower than the reciprocal of the lens' focal length. For example, if you are using a 300mm lens or a zoom at 300mm, you should shoot at a speed of 1/300 sec or faster. But many photographers think they can shoot at even slower speeds.

You can easily test your steadiness with your own camera and any lens by shooting a target at all usable shutter speeds. Enlarge the shots or look at the negatives or slides through a 10X or stronger magnifier; then compare results with pictures made with the camera on a tripod. A newspaper page taped to a house or apartment wall makes a fine target. Focus carefully and shoot at moderate apertures.

An ISO 400 black-and-white film is a good choice. It will give you a large possible range of shutter speeds. If you pride yourself on being able to handhold very slow speeds, start with the slowest speed you might want to handhold and move upward.

The results of one photographer's test with a 50mm lens and with a zoom lens at 210mm are shown below, compared to results from a tripod-mounted camera. Each image is only a section of the whole negative and represents a blowup of about 4X. At what shutter speed is this photographer reasonably steady with a 50mm lens? With a 210mm? How about you?

Herbert Keppler

How to hold a camera steady: *Rest camera body (if using a short lens) or lens itself (if shooting with a tele) in palm of your left hand. Close fingers around body or lens. Grasp right side of camera with right hand. Bring elbows in close to body. Squeeze release with finger.*

Steadiness test with zoom lens at 210mm

1/4 sec: very blurry — *1/8 sec: very blurry* — *1/15 sec: very blurry*

1/30 sec: blurry — *1/60 sec: slightly blurry* — *1/125 sec: slightly blurry*

1/250 sec: almost acceptable — *1/500 sec: acceptable* — *Tripod*

Steadiness test with 50mm lens

1/4 sec: blurry — *1/8 sec: slightly blurry* — *1/15 sec: almost acceptable*

1/30 sec: acceptable — *1/60 sec: acceptable* — *1/125 sec: adequately sharp*

1/250 sec: sharp — *1/500 sec: sharp* — *Tripod*

HOW TO USE POLARIZERS

What single filter dramatically darkens blue sky, removes glare and reflections, saturates color, and acts as a neutral-density filter? The polarizer! This popular filter resides in more camera bags than any other, yet for all of its versatility, using it correctly remains a challenge for most photographers. Why? Because all of the things we said it does, it does sometimes! All you need to know is when.

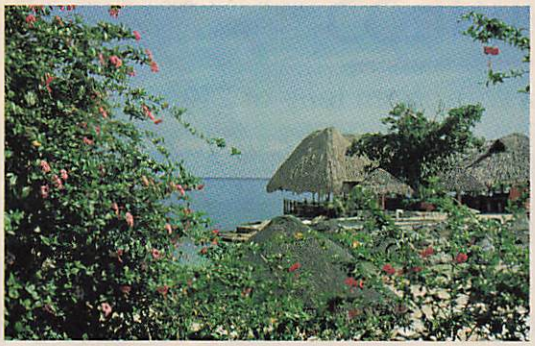
Without going in depth into the physics of light, polarization occurs in open blue sky and and wherever there are reflections off shiny surfaces (but not mirrors). By rotating the filter, you can progessively prevent the polarized components of light from passing through (thereby darkening the sky or removing the reflections), while allowing normal light to pass virtually unaffected. The filter acts as a 2X neutral-density filter at its minimum and progresses to 4X ND, depending on the amount of rotation and polarized scene components. Stacking and rotating two polarizers together can give you a variable ND filter that blocks out nearly all light.

For darkening the sky with a single filter, the maximum effect occurs in areas of clear (not overcast) sky at right angles (90 degrees) to the light coming from the sun. We've diagrammed a simple rule of thumb (see drawing 2 at right) for determining the maximum sky polarization. Point your thumb in the direction of the sun. Now, the area of greatest effect will be wherever you aim your forefinger like a gun (at 90 degrees) while twisting your wrist side to side.

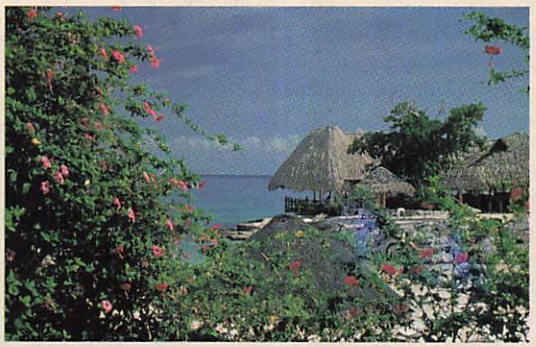
When it comes to reflections, the polarizing filter works best on light that passes through the filter at an optimal angle of 30 to 40 degrees from the reflection surface (see drawing 1). Most colored objects, plants, and even skin, reflect and polarize light to some degree. Removing these polarized reflections increases the purity of an object's surface color while allowing you to see what's behind glass or water reflections. When using a polarizer in this way, compose your picture first, then choose an angle that will give you the desired polarization effect.

If you want the darkest results from polarization, you should lock exposure before rotating the filter to maximum effect; then expose. Beware of certain zoom lenses that inadvertently rotate the outer lens element (and the filter) as you zoom. With these lenses, zoom first, then manually rotate the filter.

There are two types of polarizers: linear and circular. Circular polarizers are required for many modern autofocus SLRs for optical reasons too complex to explain here. If you are unsure of the correct type for your camera, buy one marked "circular." It's slightly more expensive but works on any camera, including those you'll buy in the future. *Michael J. McNamara*

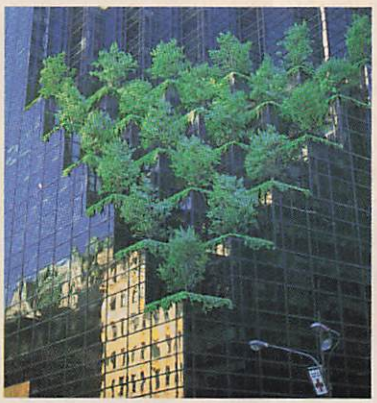


Good ingredients, but flat: *Scene has all the right elements for good composition but lacks needed contrast and color saturation. Notice flat bushes, water, and sky.*

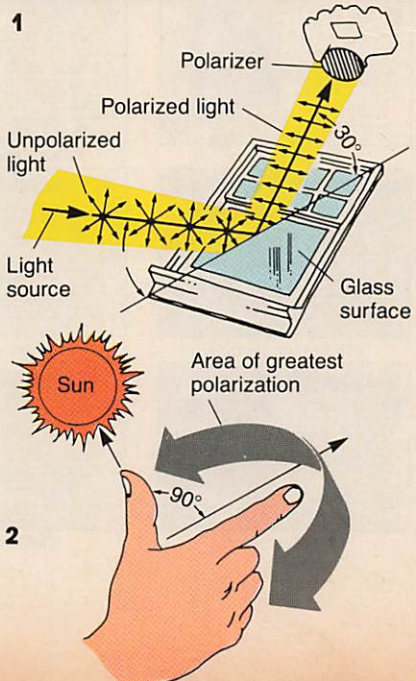


Polarizer packs punch! *Yes, it's the same scene. Polarizer darkens sky and water, adds detail by removing haze, saturates colors of flowers and leaves by removing reflections.*

Poor reflection on Trump Tower: *It's not Donald Trump's fault that harsh morning light, especially on lower left, reflects off his building in Manhattan.*



New angle on old building: *Polarizing filter works best in removing reflections from 30 to 40 degrees from camera, such as those in lower left. Other reflections remain.*



HOW TO SHOOT AT NIGHT

■ Your mother told you not to be afraid of the dark, and (again!) your mother was right: During those dim hours of the night, when most photographers have folded up their tripods and departed, you can produce images worth staying up for. But it can be tricky . . .

Your camera should feature manual-exposure control, a tripod socket, a cable or electronic remote-release socket, a mirror lock-up feature, and (if possible) built-in spotmetering capability. A tripod that gives vibration-free support for your camera is helpful, as are a penlight to help you set exposures, a cable or electronic remote release, a flash, and a starburst filter (or wire-mesh screen) to set street lights twinkling.

Because there are so many types of night scenes, we've devised the chart printed here that offers general exposure guidelines, which, along with the additional tips given in the following paragraphs, should prepare you for whatever the night has to offer. (These tips, by the way, are for cameras with built-in meters.)

Unless your subject *is* a light source—neon signs, for example—don't position that source, at least during metering, near the center of the picture, as it will likely result in gravely underexposed photographs. Because lighting is generally contrasty at night (light sources are often many EV levels brighter than their surroundings), you should determine beforehand whether highlight or shadow values are most important to you, then aim your meter accordingly.

With mobile subjects, such as people, try to position them to take best advantage of the available light. Don't, however, place your subject directly under an overhead light, as the shadows cast, especially in the eyes and under the chin, will probably not flatter.

Much of the special aura associated with the best of night photography is available to you at twilight as well as in the dead of the night. Shoot at dusk and that last bit of lingering daylight will open up shadows somewhat.

When the moon is your light source, try not to include it in your frame because during long exposures (anything longer than 1 sec), its motion will register on film. Result: You'll end up with a white streak, not the moon.

Our final word of advice in this quick overview of night photography: Bracket like crazy!

Pete Kolonia

Night Photography Exposure Guidelines

SUBJECT	FILM SPEED		
	ISO 64–100	ISO 320–400	ISO 1000–1250
Holiday lights	1 sec, f/4	1/15 sec, f/2	1/30 sec, f/2.8
Brightly lit urban scenes	1/30, f/2	1/60, f/2.8	1/125, f/4
Brightly lit entertainment districts (Times Square, Las Vegas)	1/30, f/2.8	1/60, f/4	1/125, f/5.6
Neon and other lighted signs	1/30, f/4	1/125, f/4	1/125, f/8
Store windows	1/30, f/2.8	1/60, f/4	1/60, f/8
Subjects lighted by streetlights	1/4, f/2	1/15, f/2	1/30, f/2.8
Floodlit buildings, fountains, monuments	1, f/4	1/15, f/2	1/30, f/2.8
Skyline—distant view of lighted buildings	4, f/2.8	1, f/2.8	1, f/5.6
Skyline—10 minutes after sunset	1/30, f/4	1/60, f/5.6	1/125, f/8
Fairs, amusement parks	1/15, f/2	1/30, f/2.8	1/60, f/4
Amusement-park rides—light patterns	4, f/16	1, f/16	NR
Fireworks—display on the ground	1/30, f/2.8	1/60, f/4	1/60, f/8
Fireworks—aerial displays (keep shutter open on Bulb for several bursts)	f/8	f/16	f/32
Lightning (keep shutter open on Bulb for one or two streaks of lightning)	f/5.6	f/11	f/22
Fire—burning buildings, campfires, bonfires	1/30, f/2.8	1/60, f/4	1/125, f/5.6
Subjects lit by campfires, bonfires	1/8, f/2	1/30, f/2	1/30, f/4
Sports—night football, baseball, horse racing (use tungsten film for accurate color)	1/30, f2.8	1/125, f/2.8	1/250, f/4
Moonlit landscapes Moonlit snow scenes	30, f/2 15, f/2	8, f/2 4, f/2	4, f/2.8 4, f/4

Day and night. *You can produce "night" photography in broad daylight by grossly underexposing your film. This "midnight" shot was made three stops under the meter reading . . . at four o'clock in the afternoon!*

All wet: *Shoot near water at night; it provides a great reflective surface that fills in shadows and breaks up large unlit areas like asphalt.*

HOW TO CARE FOR YOUR CAMERA

Cameras need care if you expect them to operate to the best of their abilities. Regularly (how regularly depends on the dust and dirt in your and the camera's environment) clean the camera exterior and interior with a soft camel's hair or similar brush. A can of compressed air is also very useful for cleaning and dislodging small chips or slivers of film inside. Dust the shutter blades ever so lightly, but only with a brush.

Try holding the camera or lens upside down while dusting so dust falls away from your camera, not back on it. For older cameras with bright metal and leather finishes, a soft cloth or chamois will give a nice lustrous shine following the brushing.

With a separate brush, clean all lens and finder surfaces. (Finder surfaces get smudgier than you think—from eyelashes!)

A brush won't remove fingerprints and smudges. You'll need lens cleaner (not alcohol); then buy cotton swabs, moisten one slightly with cleaner, and by applying slight pressure to the glass surface clean the lens, working from the outer circumference of the glass inward in a circular motion. And don't forget the back of the lens, which often smudges when lenses are interchanged.

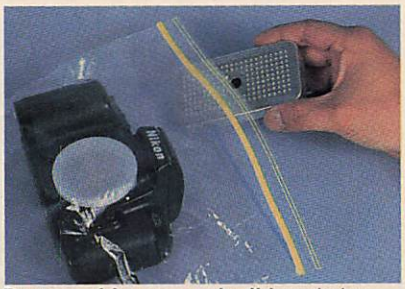
If you are not going to use your camera for a few weeks, remove all batteries and store them separately. This prevents slight battery drainage that can occur if batteries are left in place and also removes the danger of battery-terminal corrosion. If battery or chamber terminals look dull or—perish forbid—greenish, a rubber eraser will eliminate the former, a small screwdriver or knife point (for scraping away heavy corrosion) the latter.

Exercise cameras not in use at least once every other week. Make sure all mechanisms and metering systems are working properly.

If you live in a humid climate, you can prevent mold or fungus from forming on your camera or lens by storing both in an airtight plastic bag along with a reusable container of dry silica gel to absorb any moisture. DryGuard ($6.95), available from Edmund Scientific Company, 101 E. Gloucester Pike, Barrington, NJ 08007-1380, (609) 573-6250, is a handy gel unit (see photo, center). Make sure you follow the directions for the silica gel implicitly, and dry the gel out regularly as you are told.

Older, all-mechanical cameras need professional cleaning, lubrication, and adjustment more often than the modern, electronically controlled ones. Cameras in heavy use and/or operated in dusty or dirty areas may need attention once every 6 or 12 months. Most modern amateur cameras can go two, three, or four years between servicing. Make certain servicing is done by an authorized repair station.

Kenny Yamamoto & Herbert Keppler



Beware of fungus and mildew: *In humid climes, keep any stored equipment sealed in a plastic bag along with silica gel in a container to absorb any moisture.*

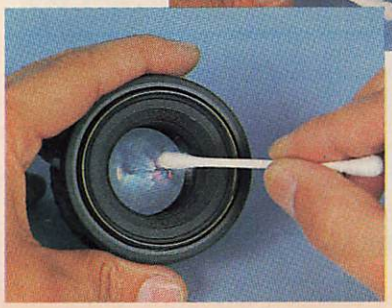
Give camera the dust-off: *Soft brush will do. Cloth shines leather and chrome.*

Brush dust off lens: *But don't use the same brush you use on camera body!*

Clean outer nooks and crannies: *Got a pop-up flash on camera? Clean with the brush.*

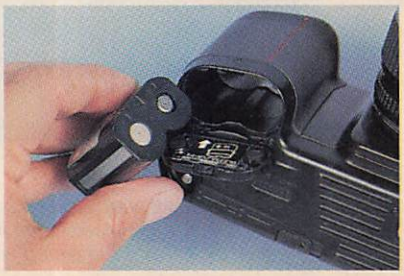
Have a blast: *Compressed air cleans well, but beware; the blast is powerful. Keep from shutter.*

Moisten cotton swab: *Never put lens cleaner directly on glass surfaces.*



Clean from outside in: *Move moistened swab from the outside toward lens center in circular motion.*

Remove batteries: *But only if storing camera for two or more weeks.*



HOW TO PUT SLIDES ON TV AND SHOOT PIX OF TV IMAGES

SHOOTING OFF THE TV SCREEN

Since it takes 1/30 sec for television's electronic scanning to make a complete interlaced picture on the screen, you must use a shutter speed of 1/30 sec or slower to capture the complete picture. Ricoh made two SLRs (the XR-P and XR-M) with a "TV mode," giving precisely calibrated shutter speeds to match the TV scanning rate, but both have been discontinued. With an ordinary focal-plane-shutter camera, play it safe and use a shutter speed of 1/8 sec.

Load your camera with daylight-balanced color film. For critical work, you may want to use an FL-D filter (usually used for shooting under fluorescent lights) to eliminate greenish or bluish skin tones. Mount your camera on a tripod, lens facing the screen squarely, and fill the viewfinder with the image. A 100mm lens will minimize the curve of the TV tube. You may need a close-up lens if your TV screen is small. Adjust the television set for the best picture, then turn the contrast and brightness down a bit. Turn off the room lights to prevent reflections off the tube.

Set the camera's shutter speed, then take an exposure reading with your in-camera meter. Bracket exposures by changing the aperture: full stops with print film, ⅓ stops with slide film.

Trip the shutter with a cable release or the camera's self-timer to minimize camera shake. The shutter speed may be too slow to stop subject motion, so it's best to release the shutter when the picture is fairly static. If you must shoot a fast-moving scene, and if you have a VCR with a clean pause mode, put your VCR on pause; this will freeze the action, but the resultant photograph will have less detail since you are photographing only half the number of scan lines. Don't leave the VCR on pause for more than two minutes or you could damage it. However you do it, you'll find that scenes with close-ups will seem sharper and, thus, rephotograph more satisfactorily than long shots.

TRANSFERRING SLIDES TO VIDEO

For occasionally adding the image from a slide to your videotape, rephotograph it directly with your camcorder set at macro. Press the slide snugly against the lens hood and aim the camcorder at a diffused light source, either direct or reflected off a white card. Better yet, tape the slide to a window with a piece of white tracing paper behind it to diffuse the light.

It's easier to use a special slide holder or a slide-transfer adapter screwed onto the camcorder lens. If the holder does not have a built-in diffuser, diffuse the light with tracing paper.

When you have a lot of slides to transfer, it's more convenient to project them and rephotograph the screen, using either front or rear projection. In front projection, any smooth, nonshiny, white surface makes a good screen. Put the projector and camcorder as close as possible to each other, with their lenses at the same level, to avoid a keystoned (lopsided) image. Rear projection eliminates the keystone problem because you can align the projector and camcorder opposite each other, on either side of a translucent screen. You'll need to put the slides into the projector backward so they'll be correctly oriented to the camcorder.

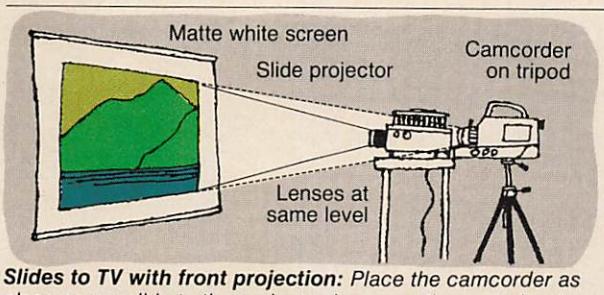
If you can lock the exposure setting on your camcorder, do so. Focus carefully and leave the camcorder in manual-focus mode so it doesn't keep searching between slides.

You can buy rear-projection-screen devices for doing transfers. One type of unit unfolds into a triangular shape and has a mirror to reverse the images. The other is a boxlike affair that incorporates a close-up lens, screen, and mirror. If you're really serious about transferring slides, you can use sophisticated devices (such as Tamron's Fotovix, Navitar's VideoMate, and Elmo's TransVideo35) that input directly to a VCR.

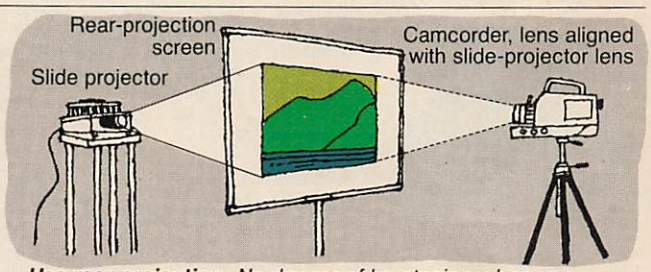
The image area you see in the viewfinder is not necessarily what you'll get on your videotape, so it's best to connect your camcorder to a TV set and monitor it there while you work. Transferred slides will have more contrast than the original; leaving on a bit of room light when you're projecting slides often helps even out the brightness. To prevent projector noise from recording onto the tape, push an appropriate-size plug into the camcorder's auxiliary microphone input.

Besides doing a straight transfer, get creative—zoom, pan, fade, and experiment with filters. You can add music and/or narration later if your VCR or camcorder has an audio dub feature.

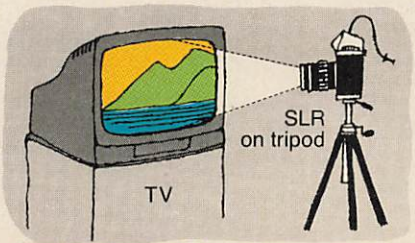
Elinor H. Stecker



Slides to TV with front projection: *Place the camcorder as close as possible to the projector, lenses at the same level. Use your zoom lens to add variety.*



Use rear projection: *No danger of keystoning when you align the camcorder and projector on opposite sides of a translucent, rear-projection screen.*



Shoot the tube: *Fill viewfinder with image, focus carefully, use slow shutter speed, and trip shutter with cable release or camera's self-timer.*

POPULAR PHOTOGRAPHY'S 1991 DIRECTORY OF ALL-IN-ONE SLRs

	CAMERA WEIGHT, DIMENSIONS*, LIST PRICE	AUTOFOCUS FEATURES	SHUTTER TYPE, SHUTTER SPEEDS, ISO RANGE, POWER SOURCE, FILM-ADVANCE MODES	LENS
CHINON GENESIS II	1 lb, 9 oz 3⅜ × 4¾ × 5¹⁄₁₆" $399.95 	• Active, triple-beam infrared system with focus confirmation in viewfinder. Manual focus in macro mode. • Mode: Release priority in continuous advance; focus priority in single-frame advance mode. • Focusing range: 2'9½" to infinity, with separate manual-focusing "macro" range from 1'7¾" to 2'9½". Maximum magnification ratio, 1:5.7.	• Electronically controlled lens shutter; speeds from 1/4 to 1/300 sec. • ISO 25–1600 in full-stop increments. Noncoded cartridges rated at ISO 25. • One 6-volt 2CR5 lithium cell. • Single frame or 1 fps continuous advance with maximum of three consecutive shots in continuous advance mode. Multiple exposures.	• 35–80mm f/4.1–6.4 manual zoom; accepts 62mm filters.
CHINON GENESIS III	1 lb, 9 oz 3⅜ × 5¹⁄₁₆ × 5¹⁄₁₆" $499.95 	• Passive, TTL phase-detection system coupled with active, triple-beam AF for low-light, low-contrast situations. Special Spot Focus feature disengages triple-beam active sensor for passive-only focusing. Spot Focus engages AF lock and autoswitches AE system to centerweighted metering (rather than evaluative). Focus confirmation in viewfinder. No manual focus. • Mode: Focus priority. • Focusing range: 2'9½" to infinity, with "macro" range from 2'9½" to 3'3⁷⁄₁₆" accessible at lens' 110mm focal length. Maximum magnification, 1:5.5.	• Electronically controlled, vertical-travel, focal-plane shutter; speeds from 1 to 1/1000 sec plus Bulb. Maximum flash synch, 1/100 sec. • ISO 25–3200 in full-stop increments. Noncoded cartridges rated at ISO 25. • One 6-volt 2CR5 lithium cell. • Single frame and continuous advance (to 1.5 fps). Multiple exposures.	• 38–110mm f/4.4–5.6 power zoom; accepts 58mm filters.
OLYMPUS IS-1	1 lb, 14 oz 3⁹⁄₁₆ × 4⅜ × 6⅜" $800 	• Passive, TTL phase-detection system. AF assist beam (to 13 feet) for low-light, low-contrast situations. Focus confirmation in viewfinder. Manual power focus possible. • Mode: Focus priority. • Focusing range: 2 feet to infinity, with maximum magnification ratio of 1:5.	• Electronically controlled, vertical-travel, focal-plane shutter; speeds from 15 to 1/2000 sec, plus Bulb. Maximum flash synch speed, 1/100 sec. • ISO 25–3200 (with ISO 64 downrated to ISO 50 and ISO 160 to 100). Noncoded cartridges rated at ISO 100. • Two 3-volt lithium cells (CR123A or DL123A). • Single frame and continuous (to 1.7 fps) advance. Double-exposure capability.	• 35–135mm f/4.5–5.6 power zoom, including extralow-dispersion (ED) glass; accepts 49mm filters.

* Height × Width × Depth

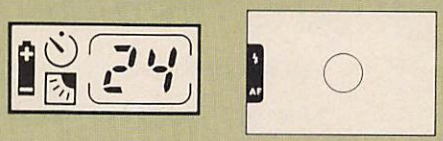
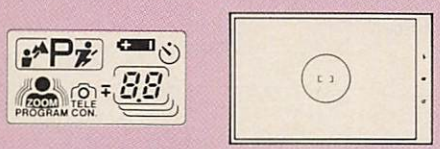
Four companies squeeze entire SLR systems into single cameras. Here's how they stack up.

By Peter Kolonia

Still the newest wave of 35mm cameras to reach photography's shoreline, all-in-one SLRs manage to fit entire 35mm systems into relatively small, self-contained packages. First introduced with the Yashica Samurai in 1988, these "bridge," "new-concept," or "all-in-one" cameras include something for everyone. A typical specimen might feature a fixed, autofocusing, 4X zoom lens (with 1:5 macro capability), flash, motor drive, spotmeter, databack, dioptric correction, and a special hand grip. Typically, all these features are bundled together in a stylish, futuristically designed body fit for a James Bond motion picture.

Who needs an all-in-one camera? In operating characteristics, they range from the utterly basic (a single, fixed autoexposure program) to middling flexible (program shift with exposure compensation) to fairly complex (several AE programs with full manual control and exposure compensation). Tyros who want photographic flexibility along with freedom from having to make return excursions to photo dealers to "fill out their system" may find an all-in-one camera compellingly attractive.

Likewise, photographers who already own a 35mm SLR system may be seduced by the relative compactness, ease of operation, and simplicity of an all-in-one. For those who are running out the door and don't have the time to gather together motor drive, flash unit, spotmeter, camera, and lenses, they have but to grab the all-in-one; for those who are traveling and whose suitcase space is tight, they can leave that sprawling 35mm system at home

EXPOSURE SYSTEM	VIEWFINDER AND EXTERNAL DATA DISPLAY	FLASH	FEATURES AND ACCESSORIES
• Metering: SPD cell takes TTL, averaged readings in light from EV 6 to EV 18.3 (ISO 100). • AE modes: Normal and slow-shutter-speed programs. • AE features: Backlight-compensation control.	• Viewfinder: AF OK, flash ready. Both LEDs. • External display: Frame counter, self-timer, backlight control, battery check, multiple-exposure alerts. 	• Built-in, retractable, with flashmatic exposure control, 3-second recycle times, guide number of 39 (ISO 100, in feet). Working range: 1'7" to 13 feet. Accepts slave-fired external flash units. • Flash modes: Auto, autofill, flash off.	• Features: Backlight-compensation control supplies on-demand exposure compensation (+1.5 stops) for backlit subjects. Multiple exposure, midroll rewind, battery check, tripod socket, cancelable self-timer, grip strap, others. Lens cap doubles as self-timer viewfinder blind. • Accessories: Lens hood, 105mm teleconverter, flash units, neck strap, databack, others.
• Metering: Two-segment SPD cell produces evaluative readings in light from EV 4.2 to EV 20 (ISO 100). Centerweighted average metering on demand. • AE modes: Normal, high-speed, and depth-of-field programs. • AE features: Exposure compensation to ±2 stops in ½ EV increments and automatic backlight compensation.	• Viewfinder: AF OK, flash ready, slow-shutter-speed warning. All LEDs. • External display: Frame counter, self-timer, backlight control, battery check and multiple-exposure alerts, exposure program, teleconverter, film advance, zoom program, exposure-compensation indicators. 	• Built-in, retractable, with flashmatic exposure control, 4-second recycle times, guide number of 46 (ISO 100, in feet). Working range: 2'9½" to 15'7". Accepts slave-fired external flash units. • Flash modes: Auto, autofill, slow-shutter flash synch and flash off.	• Features: Programmed zoom mode automatically sets lens to wide-angle or tele focal lengths depending on user-specified preferences. Programmed zoom mode is linked to AE program that supplies fast shutter speeds with long focal lengths and small apertures for maximum depth of field with wide-angle focal lengths. Other features: Battery check, cancelable self-timer, tripod socket, hand strap, multiple exposures, midroll rewind, others. • Accessories: 1.4X teleconverter lens, flash unit, lens hood, case, databack, others.
• Metering: TTL dual-segmented, centerweighted averaging or 1.8 percent spotmetering. Range: EV 3 to EV 20 (ISO 100). • AE modes: Normal and high-speed (Portrait) programs; aperture-preferred and metered manual modes. Metering defaults to centerweighted average in aperture-preferred and manual modes. • AE features: Exposure compensation to ±4 stops in ⅓ EV levels and automatic backlight compensation in the auto program modes.	• Viewfinder: Focus confirmation, flash, power focus, spotmeter, shutter speed, aperture and exposure-compensation indicators (LCDs). • External display: Exposure modes, film advance, shutter speed, aperture, focus modes, exposure-compensation indicator, frame counter, battery check, back-cover release warning, flash modes, meter modes, self-timer. 	• Built-in, retractable, with dual flashmatic and autoflash exposure control (autoflash control for macro subjects only), 3.5-second recycle times, guide number of 66 (ISO 100, in feet). Twin-tube flash construction designed for close-up or distant subjects. Working range: 3'11" to 16'5". Special hot shoe for dedicated external units. • Flash modes: Auto, autofill, flash off (Night Scene mode), red-eye reduction, and slow-shutter synchro flash.	• Features: Zoom Memory autosets lens to preferred focal length. Autozoom Portrait mode autosets lens to wide, normal, or tele settings, depending on subject distance. Close-up "macro" mode accessible at wide and tele zoom settings. Other features: Double exposures; 12-second cancelable self-timer, midroll rewind, and battery check, among others. • Accessories: Dedicated flash offers bounce, second-curtain synch, and multistrobe effects. Tele (200mm), wide-angle (28mm), and macro converters; cases and dioptric correction attachments.

and slip an all-in-one into their bag. Indeed, all-in-one cameras are nearly as compact as the most sophisticated point-and-shoot cameras, but they generally offer increased exposure and composing flexibility. They also provide that classic advantage of all SLRs: a single lens for viewing, through-the-lens metering, and picture taking. The benefits to you are parallax-free, what-you-see-is-what-you-get shooting.

This all-in-one advantage, however, can also be a major weakness. An all-in-one is a single-lens reflex, yes, but that single lens is not removable. For photographers who eventually yearn to expand beyond the potentially limiting confines of the 35–115mm focal length range, a fixed lens could become an albatross.

POPULAR PHOTOGRAPHY'S 1991 DIRECTORY OF ALL-IN-ONE SLRs

CAMERA WEIGHT, DIMENSIONS*, LIST PRICE	AUTOFOCUS FEATURES	SHUTTER TYPE, SHUTTER SPEEDS, ISO RANGE, POWER SOURCE, FILM-ADVANCE MODES	LENS
RICOH MIRAI 2 lb, 3 oz 3¼ × 5⁷⁄₁₆ × 5¹⁄₁₆″ $720	• Passive, TTL phase-detection system with focus-assist beam operable to 18 feet for low-light (EV 5 and lower) situations. Focus confirmation in viewfinder, manual power focus possible. • Mode: Focus priority. • Focusing range: 1′8″ (1:4.9) to infinity.	• Electronically controlled, vertical-travel, focal-plane shutter; speeds from 32 to 1/2000 sec, plus Bulb. Maximum flash synch speed, 1/100 sec. • ISO 25–5000 with noncoded cartridges rated at ISO 100. • One 6-volt lithium cell (CR-P2) or four AAA cells. • Single frame or continuous (to 2 fps) advance.	• 35–135mm f/4.2–5.6 power varifocal. Accepts 52mm filters.
YASHICA SAMURAI 4.0 1 lb, 8 oz 5 × 2¹⁵⁄₁₆ × 5¹³⁄₁₆″ $630	• Passive, TTL phase-detection system operable between EV 3 and EV 18 (ISO 100) with focus confirmation in viewfinder. No manual focus. • Mode: Release priority. • Focusing range: 2′7½″ to infinity, with maximum magnification ratio of 1:9.6.	• Electronically controlled lens shutter with speeds from 3 to 1/300 sec. • ISO 50–3200 in full-stop increments, with noncoded cartridges and codes for films slower than ISO 50 rated at ISO 100. • One 6-volt lithium cell (2CR5). • Single frame and continuous (to 2 fps). Multiple exposures.	• 25–100mm f/3.8–4.8 power zoom. Accepts 52mm filters.
YASHICA SAMURAI Z, Z-L 1 lb, 1 oz 4⁵⁄₁₆ × 2½ × 4¾″ $629	• Passive, TTL phase-detection system operable between EV 2 and EV 18 (ISO 100), with focus confirmation in viewfinder. No manual focus. • Mode: Release priority. • Focusing range: 2′4″ to infinity, with maximum magnification ratio of 1:9.6.	• Electronically controlled lens shutter; speeds from 4 to 1/500 sec. • ISO 25–3200, with noncoded cartridges rated at ISO 100. • One 6-volt lithium cell (2CR5). • Single frame, low-speed (to 2 fps) and high-speed (to 4.5 fps) continuous advance. Multiple exposures.	• 25–75mm f/4.0–5.6 power zoom. Accepts 43mm filters.

Yashica Samurai Z-L

* Height × Width × Depth

Likewise, photographers reared on familiar 35mm features like depth-of-field preview, remote shutter release, and off-camera flash may find an all-in-one camera somewhat confining. Make sure, therefore, that the all-in-one you're eyeing will fulfill your needs. Imagine getting a half-frame all-in-one home only to discover that no lab in your area can print half-frame film!

While largely self-explanatory, our 35mm all-in-one directory may contain potentially confusing terminology. Below, therefore, is a short explanation of terms (by category) that should clear up any questions.

A final caveat (or two): Because camera specifications can change with little notice, confirm before purchasing that the features you desire actually are incorporated in the camera you're buying. Also, while carefully considering the all-in-one beauties described here, don't forget your other SLR option: the traditional autofocusing 35mm SLR. This camera, too, can fit an entire 35mm system into the palm of your hand, with the added benefit of being able to expand it (more lenses, more powerful flash units, etc.) in response to your changing photographic needs.

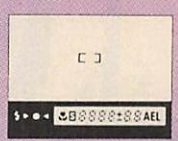
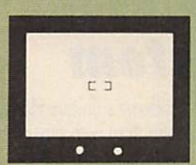
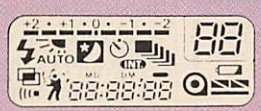
GLOSSARY OF TERMS

Autofocus features. *Passive phase detection systems* are similar to the AF systems found in traditional autofocus SLRs. They operate through the lens. Unless supported by a *focus assist beam,* they may have difficulty focusing on low-contrast, poorly lit, or horizontally lined subjects.

An *active, infrared system* sends out a light beam to determine subject distances. It generally will not focus through glass. A *focus priority* system will not release the shutter until your subject is in focus, while a *release priority* system will fire when you press the shutter release, regardless of your subject's focus status.

Flash. *Flashmatic* exposure control for these cameras describes a flash system that emits a constant burst of light. The exposure, which is controlled by the aperture, is based on the subject distance as determined by the camera's AF system.

Autoflash, on the other hand, indicates a flash system that emits a varying amount of light, depending on the amount of light reflected back from your subject.

EXPOSURE SYSTEM	VIEWFINDER AND EXTERNAL DATA DISPLAY	FLASH	FEATURES AND ACCESSORIES
• Metering: Dual-segmented evaluative or centerweighted averaging. Range EV 4 to EV 20 (ISO 100). • AE mode: Normal program. • AE features: On-demand, automatic backlight compensation, exposure compensation to ±4 stops in ⅓ EV increments, AE lock, program shift.	• Viewfinder: Shutter speed, aperture, AE lock, program shift, macro mode (all LCDs), focus and flash indicators (both LEDs). • External display: Frame counter, battery condition, film-advance and flash modes, Bulb exposure timer, metering mode, self-timer, exposure compensation, subject distance scales, lens focal length.  	• Built-in, retractable, with flashmatic AE control, 3.5-second recycle time, guide number of 49 (ISO 100, in feet). Flash range: 1′6″ to 13′. Preshutter-release flash-exposure confirmation. Special adapter port accepts more powerful, breach-locking external flash unit and TTL flash control. • Flash modes: Auto, autofill, flash off.	• Features: Adjustable hand grip, midroll rewind with leader in/out option, cancelable beeper, system reset control, cancelable self-timer, electronic remote-release socket, others. • Accessories: Databack, IR remote release, shutter-release cords, dedicated flash, 200mm teleconverter, UV filter, grip strap, among others.
• Metering: Dual-segmented SPD cell takes TTL, centerweighted readings with auto switchover to spotmetering in backlit situations. Range: EV 3 to EV 18 (ISO 100). • AE modes: Normal and slow-shutter-speed (Synchro Flash) programs. • AE features: Automatic backlight compensation.	• Viewfinder: Focus confirmation and flash-ready LEDs. • External display: Flash and film-advance modes, frame counter, battery check, self-timer and databack indicators. 	• Built-in with flashmatic exposure control, 3.5-second recycle time, guide number of 46 (ISO 100, in feet). Working range: 2′7″ to 9′10″ (ISO 100). Hot shoe for optional flash. • Flash modes: Auto, autofill, flash off (Night Scene mode), slow-shutter synchro flash.	• Features: Samurai uses one half of the standard 35mm frame (17×24mm).* Built-in databack imprints date or time. Automatic multiple-exposure feature fires four shots in rapid succession on one frame. Self-timer fires single frame or three-shot sequences. Built-in dioptric correction, battery check, midroll rewind, more. • Accessories: Hand strap, eye cup, 1.4X teleconverter, 20mm wide-angle converter, close-up lens (to 1:3.5), flash diffusion filter, among others.
• Metering: Dual-segmented SPD cell takes TTL, centerweighted readings with auto switchover to spotmetering in backlit situations. Range: EV 3 to EV 18 (ISO 100). • AE modes: Normal and slow-shutter-speed (Synchro Flash) programs. • AE features: Exposure compensation to ±2 stops in ½ EV increments, automatic backlight compensation.	• Viewfinder: Focus confirmation and flash-ready LEDs. • External display: Flash and film-advance modes, exposure-compensation scale, frame counter, beeper status, intervalometer indicator, battery check, databack indicator.  	• Built-in, retractable, with flashmatic exposure control, 3-second recycle time, guide number of 46 (ISO 100, in feet). Working range: 2′4″ to 9′10″ (ISO 100). Hot-shoe adapter available for optional flash. • Flash modes: Auto, autofill, flash off (Night Scene mode), slow-shutter synchro flash.	• Features: Samurai Z-L is specifically designed for use by left-handed photographers. Both Z and Z-L use one half of the standard 35mm frame (17×24mm).* Other features: Built-in databack imprints date or time. Two multiple-exposure modes, including automatic firing of four shots in rapid succession on one frame. Cancelable beeper, intervalometer. Self-timer fires single frame or three-shot sequences. Built-in dioptric correction, battery check, midroll rewind, more. • Accessories: Hand strap, eye cup, adapter ring, 1.4X teleconverter, close-up lens (to 1:3.5), others.

*** Note: Not all minilabs are equipped to print half-frame 35mm film.**

continued from page 23

I learned this lesson with the first hummingbird nest I photographed. I got images of only a nest, no bird. It drove me crazy because I was photographing a bird at the time. I soon learned that my flash's duration of 1/1000 sec was too long. The bird was off the nest and out of the picture, leaving only a faint blur on film.

Many of you have probably spent hours at your backyard birdbath shooting away, only to get back pictures of blurred, wet balls of feathers. This is where two well-placed TTL flashes, a shutter speed of 1/60 sec, and patience will yield great results. The flash bursts will freeze the water flying off the bird's back, and that relatively slow shutter speed will blur the bird's shaking. The final result: a perfect representation of the event you witnessed.

Vanishing act

Situation 4: How many scenics have you passed up because a great foreground was marred by a background that made you gag? Want to make that background disappear? Grab your TTL flash, off-camera TTL cord, and follow me. Set up the camera on a tripod and lock in on your scene. Take a meter reading for the scene. We'll go with an example of f/8 at 1/60 sec with ISO 100 film. Now turn on that flash and wait for the readylight.

The flash must be aimed to highlight the subject in the foreground. If your flash has a zoom head, make sure it's at a setting that emits a wide enough swath of light to embrace your entire subject. Take the camera off automatic and set the shutter speed to 1/125 sec. Fire! The foreground will be perfectly lit by the flash. The background will be one full stop underexposed. This is called 1:2 lighting. You can take it further, setting the shutter speed to 1/250 sec, and underexpose by two stops. This is 1:3 lighting. The more you underexpose the background, the more it will vanish.

There are no tricks or luck involved in successful use of flash in nature photography. Flash is like any other technique—master it and you'll capture images that you otherwise wouldn't have made. Once upon a time, there may have been an excuse for missing those shots. But since the advent of TTL-controlled flash exposure, even the most untechnical nature photographers can rely on flash as confidently as they do the sun.

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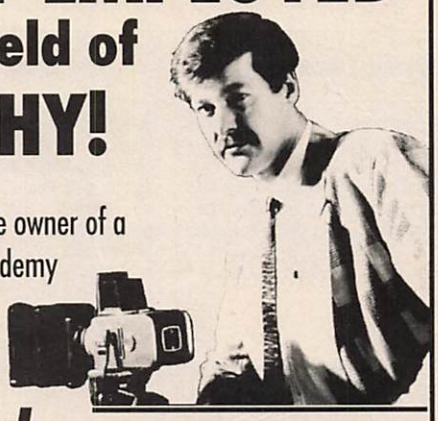

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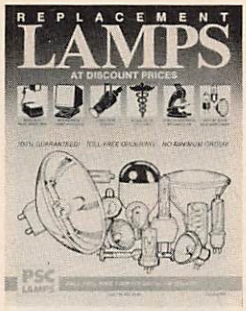

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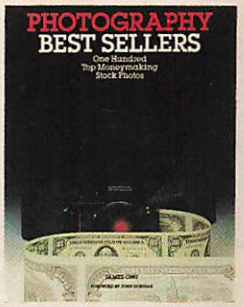

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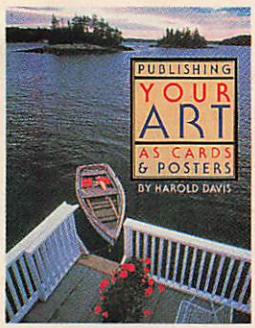

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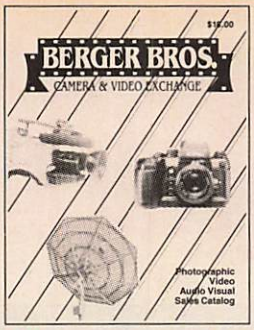

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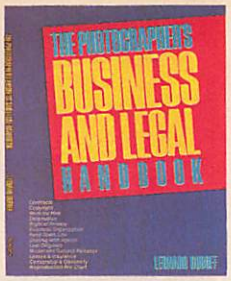

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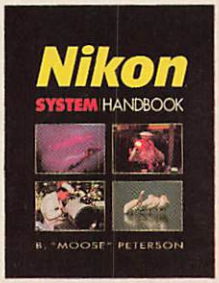

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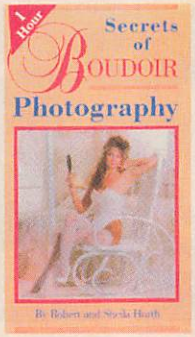

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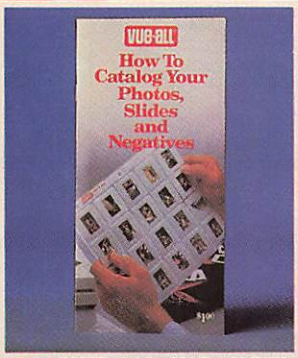

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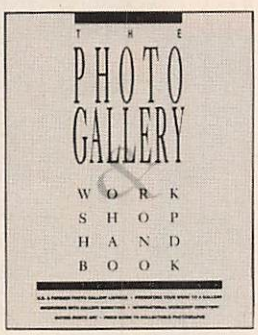

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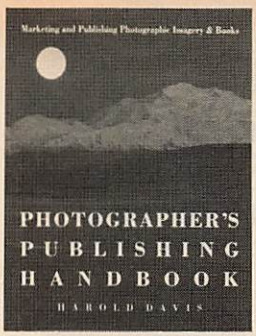

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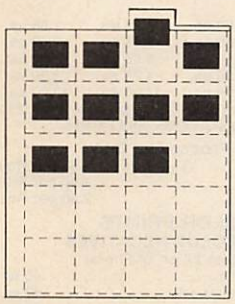

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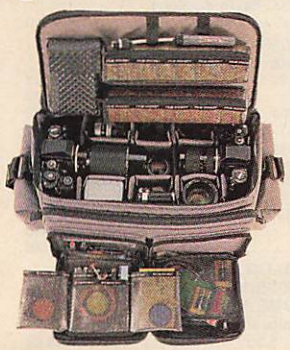

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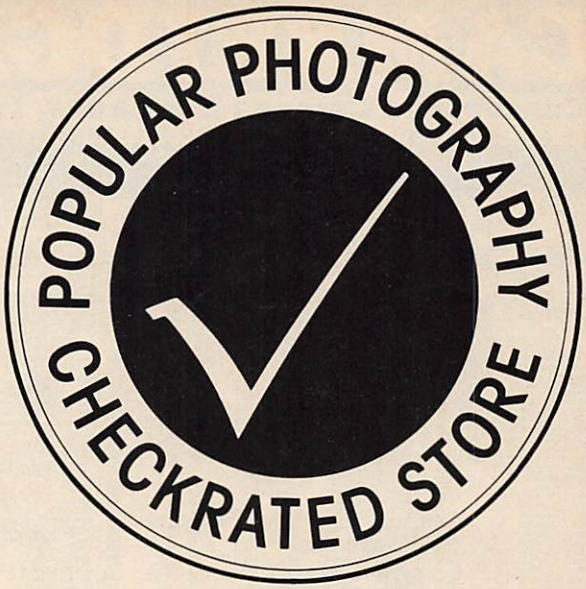

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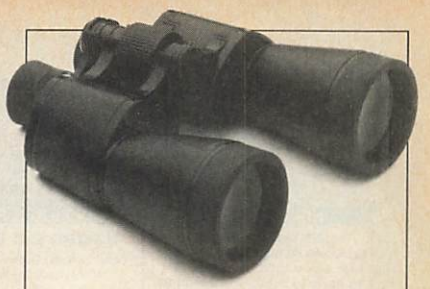

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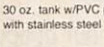

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VUE-ALL
Super Low Price!
The world's standard for archival clear print thru pages.
Neg. pages 100 per pack
35mm (7 strips of 5) **14.95**
35mm (7 strips of 6) **15.95**
35mm slide pages
Heavy duty top loading, archival
100 ..... **18.95**
Print pages 100 per pack
Holds 10-3-1/2 x 5's **16.95**
Holds 2 - 8 x 10's **16.95**
Print pages 25 per pack
Holds 10-3-1/2 x 5's **4.95**
Holds 6 - 4 x 6's **4.95**

SAFE-T-BINDER
Black or White **8.95**
3 for **24.95**

ARISTA NEG./SLIDE PAGES
The highest quality polypropylene archival clear print thru pages.
Neg. pages 100 per pack
120 size (4 strips of 3) **14.95**
35mm slide pages
Heavy duty top loading, archival
100..... **15.95** 300..... **44.95**

B&W FILM & PAPER

ILFORD B & W FILM
Order 10 Rolls - Deduct 10¢ Per Roll
35mm loaded by Freestyle

	36 Exp.	120
HP5 PLUS 400	**2.75**	---
XP1 ASA 400	**2.69**	**2.95**

ARISTA PROFESSIONAL
Made in England
Highest Professional quality, fine grain.
35mm x 100 ft. roll
ASA 125 ..... **16.49**
ASA 400 ..... **18.99**
35mm ASA 50, 125 or 400
36 Exp. 20 Exp.
10..... **1.99** ea 10..... **1.75** ea
NEW LOW PRICES!
120 ROLL FILM - ASA 400
100..... **.75 ea.** 50..... **.85** ea
15 ..... **.95** ea
120 ROLL FILM - ASA 125
100..... **1.05 ea.** 50..... **1.15** ea
15 ..... **1.25** ea
ARISTA PRO SHEET FILM NEW IMPROVED ASA 400
4x5/25 ..... **9.95**
4 Boxes..... **9.25**ea 20 Boxes... **8.95** ea

FUJI NEOPAN PRO
Superb quality fine-grain 35mm B&W film. Used by pro's who know!
36 Exp. ASA 400
10..... **2.29 ea.** 5..... **2.39** ea

KODAK T-MAX
35mm in finest reusable carts.
ASA 100 or ASA 400
20 Exp.
5..... **2.39 ea.** 10..... **2.19** ea
36 Exp.
5..... **3.29 ea.** 10..... **3.09** ea
35mm x 100 ft. ASA 100 ..... **35.95**
35mm x 100 ft. ASA 400 ..... **37.50**

KODAK Plus-X or Tri-X
35mm in finest reusable carts.
20 Exp.
5..... **2.29 ea.** 10..... **2.09** ea
36 Exp.
5..... **3.05 ea.** 10..... **2.85** ea
35mm x 100 ft. Plus-X..... **31.95**
35mm x 100 ft. Tri-X **34.95**

KODAK B&W 35mm SPECIALS
35mm x 100 ft. ASA 125..... **15.95**
35mm x 100 ft. ASA 250 ..... **13.95**

ORTHO LITHO
Superb quality. Highest Contrast
4x5/50..... **8.49** 4x5/100..... **15.95**
5X7 / 25..... **6.95**
8X10/ 25..... **12.49** 8X10/50..... **23.50**
8X10/100..... **32.95**
10X12/100..... **50.95**
11X14/10..... **12.49** 11X14/25..... **23.95**
11X14/50..... **44.95**
12X18/100..... **89.90**
16X20/10..... **16.95** 16X20/25..... **40.49**
16X20/50..... **76.95**
20X24/10..... **29.95** 20X24/25..... **69.95**
35mmx20 Exp.Kodalith..... **2.59** ea

GERMANY'S FINEST DBL. WT. 111 and 118
Exhibition quality dbl. wt. warmtone paper. Ideal for portraits and scenics. Most desired (111) Glossy and (118) Fine/grain matte surface (specify).
8X10 Glossy 2,3 Matte 2, 3
50 shts..... **14.95** 100 shts..... **26.95**
200 shts..... **51.90**
11X14 Glossy 2,3 Matte 2,3
50 sheets..... **26.49** 100 sheets **50.98**

ORIENTAL

Glossy only GRADE	DW 1,2,3,4	RC 2,3,4
8X10/ 25	**17.79**	**13.59**
8X10/100	**53.95**	**46.95**
8X10/250	------	**93.95**
11X14/10	**14.65**	**12.55**
11X14/50	**47.95**	**41.95**
16X20/10	**29.35**	**27.85**
16X20/50	**108.10**	-------

ORIENTAL D.W. SPECIALS
NEW LOW PRICE!
8X10/25 Seagull Lustre 2,3..... **8.95**
8X10/100 Seagull Lustre 2,3..... **29.95**
8X10/25 Center Glossy 2, 3..... **7.95**
8X10/100 Center Glossy 2,3..... **28.50**

PORTRIGA RAPID
Agfa **Glossy (111) , Matte (118)**
8X10/25 # 1, 2,or 3..... **19.95**
8X10/100 # 2,3..... **68.95**
11X14/10 # 2,3..... **14.95**
11X14/50 # 2,3..... **65.95**
16X20/10 # 2,3..... **30.95**

COLOR & BLACK & WHITE PAPERS

MITSUBISHI ENLARGING PAPERS
Mitsubishi papers represent the finest quality and best value Japan has to offer.

Glossy only GRADE 2,3,4	Fiber Base FD Double Weight	Resin Coated VR Medium Weight	RC Color Glossy,lustre,matte
8X10/20	**9.95**	**7.49**	-------
8X10/100	**42.95**	**34.95**	★ **26.95** ★
8X10/100 B&W RC GL. #2 super special		**29.95**	-------
8X10/250 #2,3 only	------	**69.95**	-------
11X14/10	**11.95**	-------	★ **6.99** ★
11X14/50	**39.95**	-------	★ **23.95** ★
16X20/25	**39.95**	-------	★ **26.95** ★
20X24/20	-------	-------	★ **33.25** ★

ARISTA *MADE IN ENGLAND*
Arista B&W enlarging papers are among the best available. They have been praised by pro journals and represent the best value in America today!

NEW IMPROVED ARISTA RC VARIABLE CONTRAST
Beautiful state of the art med. wt. R.C. paper that delivers deep blacks, clean whites and a full range of contrasts. Use Kodak or Ilford filters. No finer paper on the makert at any price. **Glossy or Pearl**
5x7 /100..... **15.59** 5x7 /250..... **35.95**
8x10 / 25..... **9.99** 8x10/*00..... **31.99** 8x10/250..... **73.99**

ARISTA CLASSIC
Premium quality, double weight, fiber base printing paper. Neutral black image tone. Maxium black. Ideal for exhibition work.

	Glossy	Matte	Price
8x10/25	2,3,4	2,3,4	**12.59**
8x10/100	2,3,4	2,3,4	**42.99**
8x10/250	2,3,	------	**92.95**
11x14/50	2,3,4	2,3,4	**42.50**
16x20/50	2,3,4	2,3,4	**83.95**

★ ★ ★ ★ ARISTA RC SPECIAL ★ ★ ★ ★
Has all the Arista characteristics that you have come to know and love, on a slightly thinner base. It's the perfect solution to cut costs without reducing quality.
5x7/ 100 Glossy 2,3..... **13.50**
5x7/ 250 Glossy 2,3..... **31.50**
8x10/ 25 Glossy 2,3..... **8.50**
8x10/ 100 Glossy 2,3..... **25.95**
8x10/ 250 Glossy 2..... **56.95**
8x10/ 250 Glossy 3..... **59.95**
8x10/ 25 Satin-Lustre 2,3..... **7.75**
8x10/ 100 Satin-Lustre 2,3..... **22.95**
8x10/ 250 Satin-Lustre 2,3..... **52.50**
8x10/ 25 Smooth Satin 2..... **6.95**
8x10/ 100 Smooth Satin 2..... **19.95**
8x10/ 250 Smooth Satin 2..... **44.95**

NEW IMPROVED ARISTA RC
New improved emulsion, bright whites, dense blacks. High quality, medium weight resin-coated paper.Uniform grade spacing. Neutral black tone. Lays flat. Dries fast.

	Glossy	Satin-Lustre	Price
5x7/ 100	1,2,3,4	2,3	**15.55**
5x7/ 250	2,3	2,3	**35.99**
8x10/ 25	2,3,4	2,3	**9.95**
8x10/ 100	1,2,3,4	2,3,4	**31.95**
8x10/ 250	1,2,3,4	2,3	**73.95**
11x14/50	2,3,4	2,3,4	**31.50**
11x14/100	2,3,4	2,3,4	**61.95**

RC MURAL PAPER SPECIALS
ILFORD MULTIGRADE RC III..... 40" x 98 ft. Pearl **149.95**
ILFORD MULTIGRADE RC III..... 40" x 98 ft. Matte **139.95**
ILFORD ILFOSPEED RC ..... 40" x 98 ft. Pearl #3 **144.95**
ILFORD MULTIGRADE RC II..... 24" x 98 ft. Pearl **59.95**
ARISTA RC Satin-Lustre ..... 40" x 30 ft. #3,#4 **46.15**

ILFORD RC ★ MULTIGRADE II ★
NEW REDUCED PRICES
The world's standard for a variable contrast paper. **The pro's choice! Pearl or Matte**
5x7 / 100..... **11.95**
5x7 / 200..... **22.90** 5x7 /500..**49.75**
11x14/10(Glossy)..... **6.99**
11x14/50(Glossy)..... **29.95**

EUROPEAN SALON SIZES
NEW REDUCED PRICES
6 x 8 /250 Pearl **21.95**
6 1/2 x 8 1/2/100 Matte, Pearl **10.95**
6 1/2 x 8 1/2/500 Matte, Pearl **44.95**

MULTIGRADE II ROLLS & MURALS
Cut your own and save!
4"x 246 ft. Pearl **23.95**
4"x 492 ft. Pearl **46.95**
4" x 738 ft. Pearl..... **68.95**

MULTIGRADE FILTER SET
Set of eleven filters 3"x3"..... **9.99**

MULTIGRADE RC III
Outstanding price for Ilford's latest version of its variable contrast paper.
Glossy or Pearl
5x7 / 100..... **19.95** 5x7 /250..**44.95**
8x10 / 25..... **11.95** 8x10 /100 **39.95**
8x10 / 250..**89.95** 11x14/10..... **8.95**
11x14/50..... **37.99**
9 1/2x11/250(Glossy)..... **89.99**

MULTIGRADE RC III
MATTE SURFACE Super low price!
8x10 / 25..... **8.95** 8x10 /100 **29.95**
8x10 / 250..... **69.50**

MULTIGRADE FB FIBER BASE GLOSSY
8x10 /100 Single weight..... **23.95**
7 x 9 1/2/100 Double Weight..... **34.95**
8x10 /25 Double weight..... **13.95**
8x10 /100 Double weight..... **45.95**
11x14/ 10 Double weight..... **10.95**
11x14/ 50 Double weight..... **44.95**

ARISTA BROMIDE
Single weight, glossy, uniform grade spacing. Neutral black image tone.
5x7 /100..... 1,2,3,4 **13.75**
5x7 /250..... 2,3 **31.75**
8x10 / 25..... 2,3 **7.89**
8x10/100..... 1,2,3,4 **25.99**
8x10/250..... 2,3,4 **59.95**
11x14/50..... 2,3,4 **27.50**
11x14/100..... 2,3,4 **52.65**

ILFORD RC

5x7 /250	Glossy #2	**29.95**
8x10 / 25	Glossy #2	**8.95**
8 1/2x11/250	Glossy #2	**66.95**
5x7 /250	Glossy #3	**39.99**
11x14/10	Glossy #3	**4.95**
11x14/50	Glossy #3	**19.95**
11x14/50	Glossy #4	**19.95**
8x10 / 25	Glossy #5	**9.95**
7x 9 3/8 /100 Semi-matte #2		**14.95**
7x 9 3/8 /250 Semi-matte #2		**34.95**
9 3/8 x 250 ft.Semi-matte#2		**29.95**
8x10 / 25	Semi-matte #2	**7.49**
8x10 / 100	Semi-matte #2	**21.95**
8x10 / 250	Semi-matte #2	**49.50**
8x10 /250	Pearl #3	**64.50**

ILFOSPEED RC SPECIALS
3 1/2" x 5/200 Glossy #2,4 **9.95**
3 1/2" x 5/200 Pearl #2 **9.95**

ILFORD D.W. ILFOBROM *Exhibition Quality*

8x10 / 25	Glossy #2	**8.95**
8x10 /100	Glossy #2	**29.95**
8x10 /250	Glossy #2	**69.95**
8x10 / 25	Glossy #3	**8.95**

ILFOBROM SINGLE WEIGHT

5x7 /100	Glossy #2	**7.95**
5x7 /250	Glossy #2	**17.95**
8x10 / 25	Glossy #2	**6.95**
8x10 / 100	Glossy #3	**22.95**
8x10 / 250	Glossy #2	**54.50**

COLOR PAPER & FILM

KODACHROME
35mm x 36 EXP.
KM ASA 25 or KR ASA 64
Kodalux proc. & mounting incl.
10..... **9.95 ea.** 5..... **10.15** ea

35MM KODAK GOLD
Order 10 Rolls - Deduct 10¢ Per Roll
36 EXP.ASA 100 Color Print **3.59** ea.
36 EXP.ASA 400 Color Print **3.09** ea.

35mm VERICOLOR III
ASA 160. In finest reloadable carts.
36 Exp.
5..... **3.99** ea. 10..... **3.79 ea**
20 Exp.
5..... **2.89 ea.** 10..... **2.79** ea

COLOR NEGATIVE KIT
Develop C-41 Color or XP1 film. Fast 3-step 15 minutes total time.
1QT... **9.25 ea.** 1/2 Gal.... **13.49**

AGFACHROME
Great price for this outstanding ASA 100 E-6 color slide film.
35mm x 100 ft. **34.95**

EKTACHROME
35mm in finest reloadable carts.
Buy 15 Rolls - Deduct 20¢ Per Roll
36 exp. ASA 64 ..... **6.19**
36 exp. ASA 100 ..... **6.49**
36 exp. ASA 200 ..... **6.69**
36 exp. ASA 160T **6.69**

ARISTA RAPID E-6 KIT
16 oz. size does 6-36 exp.Easy to use liquid. 3 steps.Variable time , temp.
1PT..... **11.50** 2PTS.... **10.95 ea**
1QT..... **19.95** 2QTS.... **18.95 ea**

JAPAN'S FINEST COLOR
Beautiful results with any "EP-2" chemistry. A perfect match for our Arista Kit. Best value in color paper!

	Glossy	LUSTRE
5X7/100	**13.95**	**13.45**
5X7/300	**37.50**	**36.45**
8X10/25	**8.49**	**7.49**
8X10/100	**26.95**	**23.95**
8X10/200	**51.90**	**45.90**
8-1/2X11/100	-------	**25.95**
11X14/10	-------	**6.39**
11X14/50	-------	**23.49**
11X14/100	-------	**43.90**
16X20/10	-------	**10.95**
16X20/50	-------	**45.95**
20X24/50	-------	**69.95**

ARISTA "EP-2" COLOR KIT
Use at room temp. (65°-90°)
2-step. 4 min. Long shelf life.
2-litre ..... **12.98** 4-litre **20.95**

COLOR PRINTING FILTERS
Complete Set of 22 3"x3"..... **9.45**

PROCESS DRUMS
8X10..... **13.95** 16X20..... **39.95**
11X14 CENTER TUBE **6.95**

FUJI PRO COLOR PAPER
For your most critical needs. Superb results from any color neg. EP-2

	LUSTRE	MATTE
8X10/25	**7.50**	**7.25**
8X10/100	**24.95**	**23.95**
16X20/50	-------	**39.95**
20X24/50	-------	**64.95**

AGFA COLOR PAPER
World renowned EP-2 color print paper.
8X10/100 Glossy **26.99**

AGFACOLOR RA-4
Newest Rapid Access color print paper. Use RA-4 chemistry
8X10/100 Glossy, Luster, Satin**26.99**

ARISTA RA-4 CHEMISTRY
For all RA-4 papers. Superb results.
2-1/2 minutes. 2-step process.
2-liter..... **15.95** 4-liter.... **27.95**

Agfa STROBES
Special purchase -- Incredible value!
Model SS - Guide # 56, hot shoe and PC cord. Handy F- stop quide on back. There are many uses for a versatile flash of this type and at this price you can't go wrong!
Regularly **22.99** Now only **9.95 ea**
Two or more **8.95 ea**

ELECTRIC EYE SLAVE UNIT
Attach this unit to either of the above strobes and you have a "slave" strobe in sync with any "master". **19.95**

JAPAN'S FINEST AA ALKALINE
20..... **8.49** 40..... **15.95**

COLOR FILM

NEW KONICA COLOR
Newest Super SR emulsion, highest resolution, finest grain.
35mm x 36 EXP. ASA 100
5..... **2.79 ea.** 10..... **2.69** ea
40..... **2.59** ea

KONICA 160 COLOR
A true challenge to Kodak VPSIII, at a fraction of the cost. Pro ASA 160 daylight C-41 emulsion.
35mmx100ft **24.95** 2 Rolls **22.95**ea
35mm x 36 EXP.
Loaded By Freestyle
5..... **2.39 ea.** 10..... **2.29 ea.**
40..... **1.99 ea.**

KONICA 120 Size 160 COLOR
A Special Purchase, of six exposure rolls (using 2-1/4 square format) allows us to offer this outstanding pro film at tremendous savings.
5..... **.89 ea.** 10..... **.79** ea
50..... **.69** ea

KONICA ASA 3200
35mm x 36 EXP. Color Print
5..... **3.69 ea.** 10..... **3.49** ea

FUJI FILM Super HRII & HG
35mm color print.
Order 20 Rolls - Deduct 10¢ Per Roll

	12 exp	24 exp	36 exp.
ASA 100	**1.59**	**2.19**	-------
ASA 100 HG	------	**2.39**	-------
ASA 200 HG	------	**2.45**	-------
ASA 400 HG	------	**2.29**	**3.79**

35mm FUJI SUPER HR PRINT C-41
Order 20 Rolls - Deduct 10¢ Per Roll
Order 40 Rolls - Deduct 20¢ Per Roll

	12 exp.	24 exp.	36 exp.
ASA 200	-------	**1.95**	-------
ASA 400	-------	**1.99**	-------
ASA 1600	**1.79**	**2.09**	**2.89**
110 ASA 100	**1.09**	**1.29**	-------
126 ASA 100	**.49**	**.69**	-------

35mm FUJICHROME RD
36 Exp. ASA 100 Color Slide
5..... **4.89 ea.** 10..... **4.79** ea
20..... **4.59 ea.** 50..... **4.29** ea

FUJI DISC SPECIAL
SUPER HR-200 CD-15
Cold stored 8/90
10..... **.79 ea.** 5..... **.99**ea

FUJI PRO NEGATIVE
35mm x 36 EXP. NSP ASA 160 Day
20..... **2.39 ea.** 5..... **2.49**ea

FUJI PRO SHEET FILM
Past Date - Cold Stored
Quantity users call for discount

4X5/10 RTP ASA 64T		**12.95**
8X10/50 sh. RTP ASA 64T		**161.55**
4X5/10 RFP ASA 50		**11.95**
4X5/50 RFP ASA 50		**44.95**
4X5/10 RDP ASA 100		**15.95**
4X5/50 RDP ASA 100		**59.95**
8X10/10 sh. NSP ASA 160 Day		**39.95**
8X10/10 sh. RFP ASA 50		**43.65**
8X10/10 sh. RTP ASA 64 tung.		**41.95**
8X10/50 sh. RFP ASA 50		**177.75**
8X10 /10 RDP ASA 100		**43.95**
8X10 /50 RDP ASA 100		**179.50**
4X5/50 CDU Dupe		**35.55**

ARISTA COLOR PRINT C-41
35mm Professional Quality
Order 10 Rolls - Deduct 10¢ Per Roll
Order 50 Rolls - Deduct 20¢ Per Roll

	12 exp.	24 exp.	36 exp.
ASA 100	**1.39**	**1.79**	**2.19**
ASA 200	-------	-------	**2.29**
ASA 400	**1.79**	**2.29**	**2.39**
		50 ft.	100 ft.
ASA 100		-------	**33.95**
ASA 400		**23.95**	**44.95**

ARISTA E6 SLIDE FILM
35mm Made in USA Top Quality
DX CODED
Order 10 Rolls - Deduct 10¢ Per Roll

	24 exp.	36 exp.
ASA 100	-------	**3.09**
ASA 400	-------	**3.49**
ASA 640 tung.	-------	**3.69**
ASA 1000	-------	**3.69**
	50 ft.	100 ft.
ASA 100	**25.99**	**47.95**
ASA 400	**29.95**	**57.95**
ASA 640 tung.	**29.95**	**57.95**
ASA 1000	**29.95**	**57.95**

PAKON 35MM SLIDE MOUNTS
2X2 full frame plastic slip-in thin mounts. Fits all trays.
100..... **3.99** 500..... **16.95**
1000..... **31.95** 2500..... **72.95**
Pakon snappy slide mounter..... **36.95**

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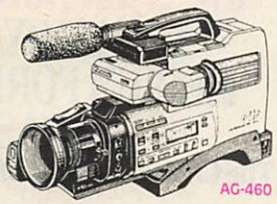
Panasonic PRO LINE

Professional/Industrial Video

2 CCD S-VHS Hi-Fi Camcorder with 10:1 Zoom



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Also Available: AG-450 & AG-190

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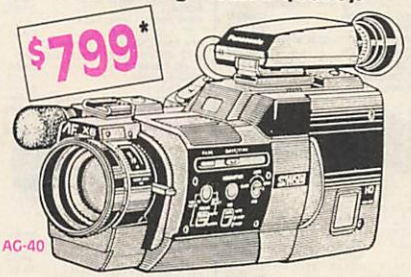
Professional/Industrial Video

Professional Quality SVHSC Camcorder with Flying Erase Head, High Resolution and Outstanding Picture Quality.

$799*



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*With application of Free Gift Certificate

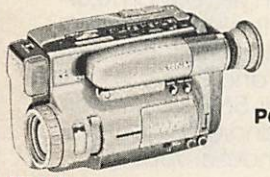
Canon

One & Only HI-8 VL Mount System Camcorder, Fully Automatic and Fully Digital

L-1

Also Available: A-1 Digital

SONY



Mini 8mm Handycam with 10:1 Power Zoom and Hi-Fi Stereo

CCD-TR9

Also Available: CCD-F201, 301, 401 & 501

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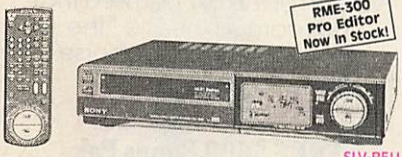
Ultra Compact (1.7 lbs.) with Hi-Fi Stereo 6:1 Power Zoom, 3 Lux Low Light Flying Erase Head and 2-Page Titler

Pro 850

SONY

SVHS Hi-Fi with Jog Shuttle Flying Erase Head & LCD Remote

RME-300 Pro Editor Now In Stock!



SLV-R5U

Also Available: SLV-686 & SLV-585

OLYMPUS

Ultra Compact (1.5) Fuzzy Logic 8mm Camcorder with Hi-Fi Stereo and 8:1 Zoom

VX-82

Panasonic

S-VHS/VHS Hi-Fi Editing VCR Rotary Erase Heads with Jog Shuttle

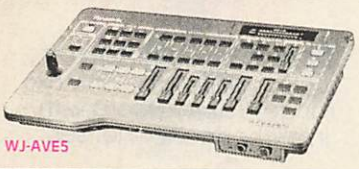
AG-1960

Also Available: AG-1260 & AG-1730

AG-W1 VHS Hi-Fi world TV broadcast signal conversion system

Panasonic

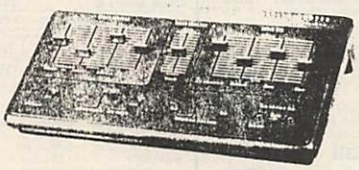
Digital A/V Mixer with 98 Wipe Patterns & Picture-in-Picture



WJ-AVE5

sima

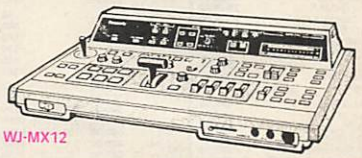
Pro Ed/it 3 Color Processor, Mini Editor, Enhancer & Sound Mixer



Panasonic PRO LINE

Professional/Industrial Video

High Quality Digital S-VHS A/V Mixer



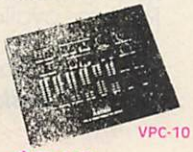
WJ-MX12

AZDEN

Video Editor with Smart Card Technology

VE-100

Video Processor with Special Effects Generator & Paint Box.



VPC-10

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Equalizer with Digital Paintbrush and Audio Mixer

Equalizer

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Auto Repeat Integrated 13" Monitor/VCR

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Prices in this ad valid till Oct. 20, subject to supplier pricing. Items listed with (J) or (or) indicate prices for each item.

PROFESSIONAL PHOTO EQUIPMENT

Mamiya

RZ67

RZ-67 Body with 90/3.5 W Lens Waist Level Finder, 120 Film Magazine

$2449

RZ67 Body	1239.00
AE Prism Finder	799.95
Prism Finder #2	479.95
120 Roll Film Hold	289.95
220 Roll Film Hold	289.95
120/220 6x6 Holder	319.95
Model 3 Polaroid Film Hold	289.95
Power Winder-2	369.95
NPC Polaroid Back	159.95
No. 1 Auto Extension Tube	259.95
No. 2 Auto Extension Tube	289.95
Pre-Cut Aluminum Case	169.95
37/4.5Z Fisheye	1699.00
50/4.5Z 1129.00	127/3.8Z 949.00
65/4.0Z 1089.00	140/4.5 Mac 1039.00
75/4.5Z	150/3.5 1049.00
Shift 1999.00	180/4.5Z 1049.00
90/3.5Z 899.00	210/4.5 APO 2299.00
110/2.8Z 989.00	250/4.5Z 1099.00
250/4.5 APO	2699.00
350/5.6 APO	2999.00
360/6.0Z	1499.00
500/8.0Z	2799.00
100-200 Zoom	2399.00
1.4X Tele Converter	549.95

— M-645

M645 1000-S OUTFIT

M645 body with 80/2.8 Lens, Screen, Waist Level Finder and 120 Insert

$1199

M-645 1000S Body	829.95
Waist Level Finder	104.95
Prism Finder	259.95
AE Prism Finder	634.95
Power Drive Grip	349.95
Grip Holder	35.95
Deluxe L Grip Holder	99.95
Pistol Grip	83.50
120 Insert or 220 Insert each	69.00
Pre Cut Aluminum Case	169.95
24/4 ULD Fisheye	1199.00
35/3.5N 695.95	145/4.0 SF 849.00
45/2.8N 599.00	150/3.5N 439.95
50/4.0 Shift 869.00	210/4.0N 479.95
55/2.8N 469.95	300/5.6 849.95
70/2.8LS 699.00	300/5.6 ULD 939.00
80/1.9N 419.95	500/5.6
80/2.8N 299.95	Reflex 1499.00
80/4 N Mac 699.00	55-110/4.5N 1249.00
110/2.8N 519.95	105-210/4.5 1199.95
2x Teleconverter N	499.95

— M-645 SUPER —

M645 Super Body, 80/2.8 N Lens Waist Level Finder, 120 or 220 Film Mag

$1499

M645 SUPER

M 645 Super Body	899.00
Waist Level Finder Super	109.00
Prism Finder Super	318.95
AE Prism Finder Super	649.00
120 Magazine	229.95
220 Magazine	229.95
Polaroid Film Holder	289.95
L Grip	158.50
Power Drive Super	399.95
Auto Bellows Super	749.95
Angle Finder Super	184.95
Magnifier Super	69.95
Soft Case f/645 Super	49.95
Pre-Cut Aluminum Case	169.95

RB67 PRO SD

RB-67 Pro SD Body, 90/3.5 KL Lens 120 or 220 Film Magazine

$2449

RB67 PRO SD Body	989.00
KL 65mm f/4.0	1299.00
KL 75mm f/3.5	1289.00
KL 75mm f/4.5 Shift	2149.00
KL 90mm f/3.5	1099.00
KL 127mm f/3.5	949.00
KL APO 210mm f/4.5	2349.00
KL APO 250mm f/4.5	2749.00
KL APO 350mm f/5.6	3049.00
KL APO 500mm f/6.0	4349.00
Polaroid Proofing Holder	229.95
120 Magazine	309.95
220 Magazine	309.95
120 Magazine	379.95
Prism Finder #2	479.95
PD Prism Finder	689.95
PD Magnifying Hood	479.95
120 Roll Film Holder	309.95
220 Roll Film Holder	309.95
120/220 6x7 Power Drive	499.95
120/220 6x8 Power Drive	499.95
6x4.5mm Roll Film Holder	319.95
Polaroid Film Holder Model 2	299.95
NPC Polaroid Back	139.95
Grip Holder	69.95
Multi Angle Grip	239.95
Pistol Grip Model II	89.95
Pre-Cut Aluminum Case	169.95
37/4.5 Fisheye 1699.00	
50/4.5 1149.00	150/4.0 SF 1099.00
65/4.5 1089.00	180/4.5 969.00
90/3.8 799.95	250/4.5 1199.00
140/4.5	360/6.3 1459.00
Mac 1069.00	500/8.0 3299.00
100-200 Zoom with support bracket	2399.00

MAMIYA 6 —

OUTFIT SPECIAL $1999

6 Body with 75/3.5 Lens

Mamiya 6 Body 1145.00	
50/4.0L 1099.00	
75/3.5L 879.95	
150/4.5 1229.95	
Universal Press Body	369.00
100/3.5 299.00	127/4.7 374.95

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RB/SD Purchase the RB-67 Pro SD body, standard lens and magazine, and get a Polaroid Back & Kodak Professional Film Assortment.
Expires 11-30-91

M-645 Super Purchase the M-645 Super body, standard lens and magazine, and **get a $600 Bonus Pack!** A Polaroid Back, Polaroid and Kodak Prof. Film Assortment. Or, Power Grip N & Kodak Prof. Film Assortment.
Expires 10-31-91

Mamiya 6 Up to $500 in Consumer Rebates, $200 on each body and $100 on each lens.
Expires 10-31-91

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$84.95 with flash **$133.95**

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75/5.6 wide angle lens	509.95
127/4.7 lens 314.95	150/5.6 lens 377.95
Spare film back	84.95

FUJICA PROF.

GX-680 Body **$1439**

Buy a GX 680 Body, any Lens & Film Back & We Give You 100 Rolls Fuji Prof. 120 Film from mfg

120 or 220 Back	446.50
AE Finder	1149.00
Polaroid Back	229.00

Call for price on GX lenses.

GS 645-S with 60/4	504.95
GW 690-II with 90mm	644.95
GSW 690-II with 65/5.6	692.95
G 617 Panorama	2379.00
GW-670-II w/90/3.5	679.95

BRONICA

ETR-Si

4.5x6 Format

Body with 120 Back EI

$895

ETR-Si Body w/120 Back EI	
75/2.8 & Waist Level Finder	1384.00
Waist Level Finder	90.00
Prism Finder	299.00
Rotary Finder	339.00
AE Prism II Finder	599.00
High Point Finder	499.95
Sports Finder E	359.95

40/4.0	699.00	150/3.5	639.00
50/2.8	639.00	200/4.5	799.00
75/2.8	399.00	250/5.6	859.00
100/4.0 Micro	759.00	500/8.0	1999.00
70-140/4.5			2999.00

Bronica ZX Converter	539.00
35mm Back	299.00
Polaroid Back	199.95
Speed Grip	148.95
120 Magazine	196.00
120EI or 220 EI Magazine	249.95
Motor Drive E	499.00
Motor Winder	329.95
Pro Lens Hood	248.95
NPC Polaroid Back f/ETR-S	124.95

SQ-A / SQ-Am 6x6 Format

New! SQ-Ai w/ Ai 120 back	1248.00
SQ-A with 120 or 220 back	893.00
SQ-Am Body only	1059.95
SQ-Am Body with 120 Back (w/o lens & finder)	1358.00
Waist Level Finder S	98.00
AM Finder S	448.00
Eye-Level Prism Finder S	378.00
ME Prism Finder	528.00
AE Prism Finder S	648.00
High Point Finder	589.00

40/4.0 PS	1049.00	150/4.0 PS	999.00
40/3.5	749.00	200/4.5 PS	999.00
50/3.5 PS	949.00	200/4.5	859.00
65/4.0 PS	879.00	250/5.6 PS	1099.00
80/2.8 PS	639.00	500/8 PS	5395.00
105/3.5	449.00	500/8	1999.00
110/4.0 PS	949.00	75-150/4.5	2999.00
150/3.5	749.00	2X cnvrtr	549.00
2X converter			599.00
140-280/5.6			3499.00
New! Ai 120 or 220 Back			349.00
6x6 120 or 220 Back			299.00
6x4.5 120 or 220 Back			299.00
35mm Back			359.95
Polaroid Back			249.95
Speed Grip S			169.95
Professional Lens Hood			268.00

GS-1 6x7 Format

GS-1 with 120 or 220 Back	1252.00
Waist Level Finder	98.00
Prism Finder	398.95
AE Prism Finder	678.95
AE Rotary Prism Finder	748.00

50/4.5	999.00	150/4	899.00
65/4.0	899.00	200/4.5	999.00
100/3.5	599.95	250/5.6	1049.00
110/4.0 Mac	1049.00	500/8.0	5495.00

2X or 1.4X Converter	619.00
Film Back (120 or 220)	298.95
Polaroid Back	288.95
Speed Grip	238.95
G-1 Speed Light	299.00
Professional Lens Hood	298.00
NPC Polaroid Back	199.00

PENTAX 6x7

6x7 Body with 105/2.4 Lens & TTL Prism Finder

$1239.95

Body Only **$627.95**

TTL Prism	291.50
Penta Prism	161.95
Inner Bayonet Ext. Tube	107.95
Ext. Tube (outer bayonet)	44.95
Helicoid Ext. Tube	79.95
Slide Copier	334.95
NPC Polaroid Back	729.95
Rigid Magnifying Hood	103.95
Folding Focusing Hood	58.75
6x7 Camera Strap	9.95
Hand Grip	52.95
Right Angle Finder	149.95
Auto Bellows	659.95
2X Magnifier	49.95

PENTAX 6x7 LENSES

35/4.5 Fisheye	734.95	120/3.5 Soft	404.95
45/4.0	505.95	135/4 Macro	348.50
55/4.0	521.95	165/2.8	374.95
75/4.5	347.95	165/4 Macro	425.95
75/4.5 Shift	1251.95	200/4.0	401.95
90/2.8	354.95	300/4.0	746.95
105/2.4	321.95	400/4.0 IF	3620.95
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800/4			4989.00
1000/8			4414.50

800/6.7 EDIF with Rear Converter and Trunk Case	6268.00
600/4	2858.00
Pentax 2X Teleconverter *New!*	475.95
Pentax 1.4X	461.95
HQ 2X Teleconverter for 6x7	224.95
6x7 Carrying Case	64.95
6x7 Metal Trunk	219.95

645 Multi-Mode

Medium Format w/75/2.8 & 120 insert

$1289

Body only **$952.50**

120 or 220 Film Holder	116.95
70mm Film Holder	619.95

35/3.5	429.95	120/4 Mac	458.95
45/2.8	394.95	135/4-LS	534.95
55/2.8	340.50	150/3.5	310.50
75/2.8	227.00	200/4	341.00
75/2.8 LS	429.95	300/4 ED	1941.50
600/5.6 ED			2709.50
80-160 Zoom			795.95
1.4X Converter			308.50
2x Converter			347.95
Auto Ext. Tube Set			189.95
Auto Bellows 645			685.00
Helicoid Extension Tube			89.95
Reverse Adaptor Set			68.95
Pentax 2X Magnifier			47.95
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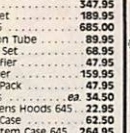
Remote Battery Pack			47.95
Focusing Screens		ea.	34.50
Pentax Rubber Lens Hoods 645			22.95
Pentax Carrying Case			62.50
Pentax Metal System Case 645			264.95
Adapter 645 f/6x7 Lenses			79.95

Polaroid

REBATES!

MINI PORTRAIT CAMERAS



#203—2 lens Passport camera **$679.95**

10 Packs 669 Film FREE from mfg. Exp. 12-31-91

#403—4 lens ID camera **$789.95**

#455—4 lens Passport Camera. Requires 4x5 back **$699.95**

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#550—4x5 pack film holder 124.50

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CU-5 5¼x4¼ pack film body, (#88-1) and power supply (#88-20)

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MP-4 Copy System *In Stock!*

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Quantum Radio Slave II	179.95
Quantum Master Slave	54.95
Vivitar SL-2 Salve	30.50
Star-D Slave	19.95
Sunpak Slave	26.95
Wein L8 Slave	24.95

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Fast recycling, high capacity power pack for flash units.

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SP920 MDL with Modeling light same as SP-100 but GN-92	89.95
SP-72 Same as SP-100 with GN72	24.95
SP-150 Same as SP-920 but with GN of 150 & 5 variable power setting	129.95

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6' R-Stand	22.95	7½' R-Stand	32.95
11' PMLS-13			39.95

UMBRELLAS White or Silver

36"	24.95	42"	29.95

TILTALL LIGHT STANDS

LE10 9'	49.95	LE30 Caster Stand	74.95
LE20 8½'	64.95	Case f/Stands	49.95

Home Portrait Kit $389.95

Three light professional kit.

Consists of: 2—SP920MDL strobes, 1—SP100 strobe, 1—Snoot attachment, 1—Barn door, 1—Filter kit, 2—36" umbrellas, 2—AC sockets, 1—AC socket w/clamp, 1—Swivel bracket, 2—8'stand lightstand, 1—Corplas case with handle.

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Ideal for medium format portraiture passsport photography.

Consists of: 2—SP150 strobes, 1—Barn door, 1—SP100 strobe, 1—Snoot attachment, 1—42" umbralla, 2—Swivel brackets, 1—AC socket with clamp, 2—PMLS 90" lightstands, 1—Corplas case with handle.

Metz

45 CL-1 (45CT1)

Auto Thyristor with Bracket

On Sale! **$194.95**

With Nicad & Bracket **231.95**

30 BCT-4	89.95	36 CT-3	218.95
32 CT-3	114.95	45 CT-3 (CL-3)	234.95
32 CT-4	154.95	45 CT-4	274.95
32 CT-7	184.95	45 CT-5	344.95

Above Units with Nicad	add 44.95
60 CT-1 w/dryfit & Bracket	419.95
60CT-4 w/dryfit & Bracket	519.95
Spare NC charger	9.95

For Nicad on 60 series **add 18.95**

Full line of Metz Accessories IN STOCK!

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Dedicated Flash Price is w/o Module

600 Series 1 Bounce and Swivel **$74.95**

283	63.95	285 HV	76.95

2800D	42.95
550 with Module	43.95
New! 5000 Macro Flash	79.95
3500 Body	36.95

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Pocket Bouncer	17.95
Ultrasoft Bouncer	19.95
Mylar Inserts for Pocket and Ultrasoft Bouncers	12.95
Snoot	21.95
Barn Doors for Pocket Ultrasoft and 80 + 20 Bouncers	24.95
Pro Pack Consists of Pocket 80 + 20 Ultrasoft Bouncers, Mylar Insert and Fanny Pack	59.95
80-20 Bouncer	17.95
Big Bounce	28.95

SUNPAK

383 Super	61.95
433 AF	
(Specify camera)	74.95
433 D w/Module*	66.95
*Please specify camera	
444D	$79.95 Requires Module *
Dedicated Module Please specify camera	29.95
Dedicated Module for Nikon F-3 with Shoe	39.95
New! EOS Module	39.95

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w/Standard Head GN of 160 (ASA 100) **$219.95**

Zoom Head	39.95
Diffuser Head	34.95
Wide Flash Head	34.95
Ringlight Head	69.95
Bare Bulb	94.95
Infrared Head	34.95
Dedicated remote cord	39.95
OBC-6 Charger	59.95
CL-3 Cluster	49.95
FK-6 Filter Kit	23.95
DX BR Ring Light	139.95

AUTO 544 $117.95

Professional Auto Thyristor GN of 138 (ASA 100)

AUTO 555 $159.95

Dedicated Thyristor

510 Volt Power Pack	73.95
510 Volt Recharg. Battery	64.95
510 Volt Battery	36.95
CL-2 Ni-Cad Cluster 522, 555 or 544	29.95
OBC-5 Charger f/510V & CL-2	32.95
Ni-Cad Cluster f/611, CL-1	44.95
Charger f/611, OBC-1	39.95
Remote Sensor f/611	49.95
Dedicated Remote Cord 555	35.95
AC Adapter	29.95
6x6i Bracket	22.95
Zoom Tele Kit 544, 555	24.95
Filter Kit (Specify Flash)	24.95
Auto Slave	25.95
Sunpak Bounce Kit	26.95
Ni-Cad Charger w/4 AA bat.	19.95

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BATTERY SYSTEM 6 $129 **BATTERY SYSTEM 9 $159**

Spare battery module for System 6

Spare battery module for System 9

System 6 *Modules available for* Vivitar 283, 285 Nikon SB20, 22 Nikon SB24

System 9 *Modules available for* Metz 45 Series Sunpak 544, 555, 522

Call for low prices.

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The Choice of Top Professionals

RZ67

FREE $600 Bonus Pak

...when you buy an RZ67 which features exclusive revolving back, bellows focusing, and a 6x7cm image which is 56% larger than 6x6cm, and enlarges to 8x10 without cropping.

RB67 Pro SD

FREE $600 Introductory Bonus Pak

...when you buy this newest version of the 6x7 camera that has earned the title "the photographer's workhorse."

M645 SUPER

FREE $600 Bonus Pak

...when you buy this 6x4.5 camera that gives you medium format image quality with 35mm handling ease.

MAMIYA 6

Up to $500 Cash Rebates

...when you buy the only 6x6 rangefinder camera with interchangeable lenses.

Limited time offers . . . act now!!

Highest prices paid for trade-ins

Special Bonus Paks and Cash Rebates available. There has never been a better time for you to step up to Mamiya.

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A rechargeable power system with interchangeable battery modules.

NEW PermaPak™ Modular Power Systems.

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- PermaPak uses high capacity sealed lead cells
- There's no "memory" problem like you have with NiCads. They hold a charge much longer and will not give out suddenly
- Good for 500 charging cycles, yielding over 100,000 full power charges, at a fraction of the cost of AA batteries

When one battery module is exhausted, it takes just seconds to slip on a new one

	Complete Unit	Extra Battery Modules
System 6	$129.00	$59.00
System 9	$159.00	$89.00

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Smith-Victor

PHOTOFLOOD REFLECTORS

'Ultra Cool' Deluxe Heads

A50-A80-A100 ..... each 39.5
A120 ..... 49.95
A-160 ..... 109.95

QUARTZ HEADS

700 ..... 59.95 750 ..... 132.95
710 ..... 109.95 760 ..... 82.50
720 ..... 122.95 770 ..... 75.95
740 ..... 126.95 Q60 ..... 72.95
Q120 ..... 69.95

S.V. STANDS

S-2 ..... 20.00 S-7 ..... 22.00
S-3 ..... 24.95 S-9 ..... 27.95
S-4 ..... 30.00 SA-28 ..... 42.95

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COMPLETE WITH LIGHTS, LAMPS, STANDS & CASE ETC.

K2R (3 Quartz light) 204.95
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Infinity Super Zoom 330	239.95
Infinity Zoom 200	176.95
Infinity Zoom 210	159.95
Infinity Twin	134.95
Infinity Jr.	89.95
Infinity S	64.95
New: Stylus	In Stock
New: Zoom 230	194.95

F280 Flash	149.95	Motor Drive 2	269.95
T-20 Flash	74.95	T-32 Flash	149.95
T-45 Flash w/NiCad & Charger	229.95	Nicad Pack & Charger	179.95
Bounce Grip 2	114.95	Mac Control Box 1	299.95
Color Filter Set (T32)	19.95	M-Quartz Intervalometer	139.95
Wide Adapter & Filter (T32)	16.95	OM-Winder 2	89.95
Zoom Adapter (T-32)	29.95	Recordataback 4	99.95
TTL Auto Cord T2 01M	18.95	Telescopic Auto Tube 65-116	134.95
TTL Auto Cord T2 015M	18.95	Auto Bellows	119.95
TTL Auto Connector (specify)	16.95	Slide Copier	69.95
TTL Multi Connector	24.95	Double Cable Release	14.95
T-28 Macro Single	64.95	Extension Tube 7, 14, 25	ea. 32.95
T-28 Macro Twin	119.95	49mm Circ. Polarizer Filter	37.95
T-10 Ring Light	84.95	55mm Circ. Polarizer Filter	44.95
T-Power Control	124.95	OM Screens	each 17.95
T-8 Ring Flash II	139.95	Vari Magnifier	74.95
Ring Cross Polarizer	114.95	Access. Shoe 1, 2, 3, 4	each 17.95
6 Volt Power Pack 2	34.95	Compartment Case 5	69.95
Macro Flash Shoe Ring	34.95	Case M	99.95
		Case L	179.95

OLYMPUS ZUIKO LENSES

8/2.8	749.95	24/3.5 Shift	789.95	50/1.8	69.95
16/3.5	409.95	28/2	344.95	50/2.0 Mac	349.95
18/3.5	424.95	28/2.8	139.95	50/3.5 Mac	209.95
20/2.0 Mac	204.95	35/2	189.95	80/4 Mac	199.95
21/2	449.95	35/2.8	119.95	85/2	239.95
21/3.5	259.95	35/2.8 Shift	349.95	90/2.0 Mac	449.95
24/2	349.95	38/2.8 Mac	204.95	100/2	339.95
24/2.8	214.95	50/1.2	249.95	100/2.8	179.95
OM 1.4XA Tele Converter			199.95	OM 2XA Tele Converter	

50/1.8	69.95	135/4.5 Mac	224.95
50/2.0 Mac	349.95	180/2.8	379.95
50/3.5 Mac	209.95	200/4	174.95
80/4 Mac	199.95	300/4.5	339.95
85/2	239.95	500/8	334.95
90/2.0 Mac	449.95	35-70/3.5-4.5	189.95
100/2	339.95	50-250/5.6	Call
100/2.8	179.95	65-200/4	294.95
OM 2XA Tele Converter			99.95

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2-year Minolta USA warranty

NEW! 7xi

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- Fuzzy logic system
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- Eye-start automation activates all functions instantly upon looking thru viewfinder!

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5000i Body $219.95

3000i Body $139.95

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28-80/4.0-5.6Xi	179.95	3500Xi Flash	139.95
28-105/3.5-4.5Xi	Call		
35-80/4-5.6Xi In comp	Call	QD-7 Data Back	Call
80-200/4.5-5.6Xi	184.95		
100-300/4.5-5.6Xi	Call		

5000i OUTFIT

5000i Body, Sigma AF UC 28-70 Lens, Strap and Lithium Battery. $324.95

MAXXUM AUTOFOCUS LENSES (FS)

16/2.8	529.95	50/1.7	63.00	500/8	382.95
20/2.8	394.95	50/2.8 Mac	278.95	600/4.0 APO	4699.00
24/2.8	239.95	85/1.4	474.95	24-50/4	269.95
28/2.0	344.95	100/2.0	329.95	35-80/4.5-6	109.95
28/2.8	112.95	100/2.8 Mac	439.95	35-105/3.5-4.5	204.95
35/1.4	649.95	135/2.8	115.95	70-210/3.5-4.5	204.95
35/2.0	219.95	200/2.8 APO	739.95	75-300/4.5-5.6	279.95
50/1.4	134.95	300/2.8 APO	2890.00	80-200/4.5-6	159.95
NEW! AF Macro Zoom 3X-1X					1179.95

20/2.8	802.95	80-200/2.8 APO	894.95
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1.4X Converter			
APO II	284.95		
2X Converter			
APO II	304.95		

Panorama Adapter Set	34.95	Angle Finder VN	78.95
Databack DB-7, DB-3, DB-5	54.95	Magnifier VN	27.95
Program Back PB-7	154.95	Maxxum Wide Strap	9.95
Forsher Back f/7000i, 8000i	699.95	Expansion Cards for 7000i	15.95
IR-1 Wireless Cont. Set	149.95	Diopters	each 8.95
RC-1000-S Remote	34.95	Focusing Screens	each 21.95
RC-1000-L Remote	36.95	49mm UV	11.95
BH-70T Lithium Battery Holder w/Lithium Battery f/7000	28.95	49mm Circular Polarizer	49.95
BH-70L (AA) Batt. Holder	18.95	55mm Circular Polarizer	54.95
		72mm Circular Polarizer	104.95

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2000i Bounce Swivel and Zoom	213.95	Bounce Reflector Set	28.95
1200i Zoom not for 3000i	102.95	PS-1000 Color Panel Set	18.95
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3Xi f 3000i	54.95 3141 f 3000i	OC-1100 Off Camera Cable	25.95
1200-AFN Macro	264.95	Bounce Reflector 3 f/5200i	34.95
NiCad Charger w/4 AA Batteries	39.95	TC1000 Triple Connector	29.95
Control Grip CG-1000 Set	179.95	Off Camera Shoe	24.95
AC Adapter 1000	29.95	EC Extension Cable	28.95
		OC Extension Cable	23.95

X-700 w/50 1.7 Minolta Lens $239.95

X-370N with 50 1.7 Minolta Lens $204.95

X-370N OUTFIT Body, MD 28-70 Lens, 220X Dedicated Flash, Battery and Strap $279.95

Same outfit with 7-year warranty and 49mm Filter 309.95

X-700 ZOOM LENS OUTFIT

70-210/4-5.6 MD	269.95
X700 Body Only	179.95
New! X-370N Body	144.95
Special! Tokina 35/2.8 MD	49.95

MINOLTA 'MD' LENSES

16/2.8	399.95	50/1.7	60.00	28-70/3.5-4.5	119.95
17-40	469.95	50/3.5 Macro	219.95	100-300/5.6	299.95
20/2.8	189.95	85/2.8 Varicon	649.95	70-210/4-5.6	199.95
24/2.8	214.95	100/2.5	189.95	2X Tele Conv	199.95
24/2.8 IRC	324.95	100/4 Macro	389.95		
28/2.8	109.95	200/4	249.95		
28/2.0	324.95	24-35/3.5	249.95		
35/2.8 Shift	874.95	24-50/4	379.95		

New! 70-300/4-5.6	199.95		
100-300/5.6	299.95		
New! Vista Panorama	149.95		
Instant Pro	Call		

MD-1 Motor (XG-M, X 700) with Grip and Battery Holder 179.95
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280 PX Dedicated (X 700) 89.95
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Power Grip II Set w Bracket 159.95
220X Flash 39.95

MINOLTA AF CAMERAS

New! Freedom 50N			49.95
AF35	74.95	Dual 60	119.95
Dual 6	109.95	202	114.95
Freedom Tele			154.95
New! Zoom 90i	199.95	Zoom 105	149.95
New! Panorama			149.95
Instant Pro			Call

Weathermatic Dual Underwater Camera Kit

35/55 Dual AF lens iFocus-free underwater) *includes:* Camera, sportsfinder sports case, Rain Case and strap 199.95
Weathermatic 35 camera only 166.95

Canon [FS]

EOS AUTOFOCUS CAMERAS

EOS-10s

Advanced flexible AF with 3 focus points. Fully automatic, standard AF & metered manual modes. Innovative bar code system (reader optional). Ex panded custom function control.

TOP RATED!

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As above but with built-in flash. Includes 35-105 zoom lens, lithium battery strap case and watch $419.95

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EOS RT with Lithium Battery	$369.95	**EOS Rebel**	$164.95
EOS 630 w/Lithium Battery	$249.95	**EOS Rebel Kit** w/35-80, Battery Strap	$319.95

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24/2.8	254.95	50-200/3.5-4.5	229.95
28/2.8	129.95	50-200/3.5-4.5 L	629.95
35/2.0	214.95	70-210/3.5-4.5 Ultrasonic	279.95
50/1.0 USM	1824.95	75-300/4.5-5.6	194.95
50/1.8	62.95	80-200/4.5-5.6	147.95
50/2.5 Mac	244.95	80-200/2.8 L	929.95
Life Size Converter for 50/2.5	164.95	100-300/5.6 L	499.95
85/1.2 L Ultrasonic	1259.95	100-300/4.5-5.6 Ultrasonic	279.95
100/2.8 Macro	439.95	H.Q. 2X Converter	79.95
135/2.8 Soft Focus	236.95	**New!** TS-E 24/3.5L	999.95
200/1.8 L Ultrasonic	3199.95	**New!** TS-E 45/2.8	989.95
300/2.8 L Ultrasonic	3594.95	**New!** TS-E 90/2.8	999.95
New! 400/2.8L	5750.00		
600/4 L Ultrasonic	6499.00		
1.4X Extender APO	299.95		
2X Extender APO	229.95		
20-35/2.8 L	1069.95		
28-70/3.5-4.5	177.95		
28-80/2.8-4.0L Ultrasonic	1149.00		
35-80/4.0-5.6	99.95		
35-105/4.5-5.6	166.95		

EF LENS HOODS

ET-62, ET-65	17.95
ES-65, EW-65	17.95
EW-60, EW-68 A, EW-68 B	19.95

LENS CASES

ES-C9	21.95
ES-C13, ES-C17	28.95
ES-C20	32.95

EOS FLASHES & ACCESSORIES

Speedlite 160E	29.95	Focusing Screen for EOS 600 Series and RT	20.95
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Speedlite 430 EZ Meter Scale	214.95	Speedlite 430EZ Ft. Scale	229.95
Speedlite 300 EZ	197.95	Eye Cup E	5.49
ML-3 Ring Light	224.95	TTL Hot Shoe Adaptor 2	46.95
Command Back E1	157.95	GR-10 Grip f/620, 630, 650, RT	36.95
RC-1 Remote	19.00	GR-20 Grip f/620, 630, 650, RT	22.95
Bar Code Reader-E w/Booklet	39.95	GR-50 Grip f/700, 750, 850	32.95
Transistor Pack E	109.95	GR-60 Grip f/EOS-10	32.95
Transistor Pack E w/NiCad	199.95	GR-70 Grip f/EOS Rebel	23.95
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NiCad & Charger f/Booster E1	264.95	58mm Circular Polarizer	69.95
Quartz Data Back E	62.95	72mm Circular Polarizer	97.95
Technical Back E	435.00	EOS Deluxe Gadget Bag	49.95
Forsher Pro Back	649.95	EOS Rebel Fanny Pack	14.95
		EOS Cases - S, L or LL	each 39.95

[FS]

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F-1

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Off Camera Shoe Adapter	18.95		
Connecting Cord 60	27.95	AE Power Winder FN	259.95
Connecting Cord 300	33.95	Waist Level FN	89.95
Command Back 90	119.95	Waist Level FN 6X	181.95
Forsher Pro Back	649.00	Eye Level Finder FN	114.95
Eye Cup T-90	5.99	Battery Pack FN	89.95
Dioptric Adjustment Lens	10.49	Battery Magazine FN	19.95
Focusing Screen T-90	21.95	Film Chamber FN-100 w/Film Mag	349.95
T-90 Performance Book	14.95	Film Magazine FN-100	39.95
		Film Loader 250 II	189.95
		AE Finder FN	169.95
		Speed Finder FN	252.95
		Data Back FN w/Battery	109.95
		AE Motor Drive FN Set	439.95
		AE Motor Drive FN	319.95
		NiCad Pack FN	118.95
		Hi-Power NiCad FN	199.95
		NiCad Charger FN	89.95
		FN Focusing Screens	each 64.95
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CANON 'FD' LENSES

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20/2.8	329.95	500/8.0	314.95
24/2.0	339.95	600/4.5	1849.00
24/2.8	189.95	28-85/4 Macro	339.95
28/2.0	284.95	35-70/3.5	73.95
28/2.8	64.95	75-200/4.5	Call
35/2.0	219.95	100-300/5.6	219.95
35/2.8	94.95	14xA Tele Converter	214.95
35/2.8 TS	599.95	2x Converter Type A	199.95
50/1.2	229.95	2x Converter Type B	189.95
50/1.4	104.95		
50/1.8	44.95		
50/3.5 Macro with tube	209.95		
100/2.0	299.95		
100/2.8	135.00		
100/4.0 Macro with tube	359.95		
135/2.8	179.95		
135/2	324.95		
200/2.8	479.95		

'L' LENSES

14/2.8	1239.00	400/2.8	3950.00
24/1.4	869.00	500/4.5	2995.00
50/1.2	429.95	800/5.6	3150.00
85/1.2	624.95	20-35/3.5	729.95
200/1.8	2625.00	80-200/4.0	499.95
300/2.8	2699.00	100-300/5.6	499.95
300/4	799.95	50-300/4.5	1475.00

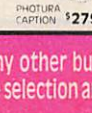
A-2 Winder	149.95	LC-1 Set	159.95
		Remote Switch 60 T3	24.95
Angle Finder B w/Adapters	79.95		
ML-3 Ringlight	224.95		
Auto Bellows w/cable release	179.95		
20/3.5 Macro	129.95		
35/2.8 Macro	149.95		
Duplicator 35-52R Set	94.95		

LC-2 Set 99.95

LENS HOODS

BS-52	13.50	BT-52B	12.95
BW-52, A, B, C, 66			13.50
BS-58, BT 58	16.95	BW 72	26.50
BW 58C	13.50	BW 72B	24.95

PHOTURA



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R5 Chrome or Black Body **$2395**

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R LENSES

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16/2.8	2195.00	100/4 Mac	1495.00
19/2.8	2595.00	100/2.8 APO Mac	2395.00
21/4	1995.00	100/4.0 Bellows	1095.00
24/2.8	1895.00	135/2.8	1295.00
28/2.8	1495.00	180/2.8	2295.00
28 PC	2695.00	180/3.4 APO	2795.00
35/1.4	2395.00	180/4	1595.00
35/2	1495.00	250/4	2895.00
35/2.8	895.00	280/2.8 APO	6495.00
35/4.0	1995.00	350/4.8	3495.00
50/1.4	1695.00	500/8 Mir	2295.00
50/2	595.00	NEW	
60/2.8 Mac	1595.00	28-70/3.5-4.5	995.00
80/1.4	2395.00	35-70/3.5	1795.00
90/2.8	1095.00	Ext.-R 2x	1095.00
70-210/4.0	2195.00	1.4x APO	1195.00

M6 Chrome or Black Body **$2495**

Case for M6 ..... 156.00

M LENSES

21/2.8	1895.00	50/2	795.00
28/2.8	1495.00	75/1.4	2395.00
35/2	1295.00	90/2	1395.00
35/1.4	1695.00	90/2.8	1095.00
35/1.4 ASPH	3595.00	135/2.8	1695.00
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Leica, M 50/2.0	598.00
Leica, M 50/1.4	1350.00
Leica, M 50/1.0	1985.00
Leica, M 75/1.4	1895.00
Leica, M 90/2.0	1089.00
Leica, M 135/2.8	1329.00
Leica, R-5 Body	1595.00
Leica, R-6 Body	1695.00
Leica, R 28/2.8	1249.00
Leica, R 50/2.0	444.00
Leica, R 90/2.0	1235.00
Leica, R 180/2.8	1695.00
Leica, R 28-70/3.5	850.00
Leica, R 70-210/4.0	1695.00

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167 MT Body **Call**

$300 REBATE and **FREE** flash unit with purchase of the RTS III Body and accessory lens (not 50mm). Expires 11-30-91

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T2

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FX-3 Super 2000 With Yashica 50/1.9 ML **$149.95**

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Yashica Case f/Above Camera 14.95

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CS-15 Flash ..... 9.95 CS-220 Flash 29.95

CS-140 Flash 59.95

ML-MC LENSES

50/1.9	39.95	28-85/3.5-4.5	109.95
35-70	84.95	75-150/4	99.95
35-105/3.8 MAC	119.95	75-200	99.95

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In Stock! 100 DX Medical Kit ..... Call

PENTAX [FS]

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Hot Shoe Adapter F	17.95
Extension Cord F 5P	17.95
Data Back FB	79.95
Interval Data Back F	159.95
Magnifier FB	44.95
Cable Switch F	24.95

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28/2.8	112.95	24-50/4.0	269.95
50/1.4	124.95	28-80/3.5	209.95
50/1.7	61.95	35-70/3.5	109.95
50/2.8 Mac	246.95	35-105/4.5-5.6	169.95
100/2.8 Mac	379.95	35-135/3.5	269.95
135/2.8	131.95	70-210/4.5	169.95
300/4.5 ED IF	629.95	AF Adaptor 1.7X	89.50

NEW SMCP-FA LENSES

24/2 AL IF	384.95	50/2.8 Mac	310.00
28/2.8	194.95	100/2.8 Mac	475.00
50/1.4	149.95	135/2.8 IF	285.00
50/1.7	109.95	300/4.5 ED-IF	775.00
600/4 ED-IF			5250.00
28-80/3.5-4.7			219.95
20-200/4-5.6			219.95
250-600/5.6 ED-IF w/Trunk Case			6250.00

LX Body **$686.50**

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K-1000 Body **$114.95** With 50/2.0 Pentax Lens 159.95 With 50/1.7 AF Pentax Lens 189.95

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AF-400T Complete Outfit 288.95

AF-080C Ring Light 219.95

IQ Zoom 900 Built-in 38-90 power zoom lens. 2 zooming speeds and much more. **$187.95**

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NEW! IQ ZOOM 60X Built-in 38-90 Power Zoom **$134.95**

IQ Zoom 70R Built-in 35-70 power zoom lens. Multi-expand bulb mode with red eye reduction. **$159.95**

Prices are for all mounts except where otherwise indicated

LENSES

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TAMRON [FS]

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17/3.5 SP	299.95		
24/2.5	189.95		
28/2.5	79.95		
90/2.5 Mac	229.95		
Extension tube	f/90/2.5	39.95	
180/2.5	699.95	60-300/3.8	289.95
300/2.8 LD	1899.00	70-210/4-5.6	134.95
400/4 IF	1989.00	70-210/3.5	279.95
500/8	309.95	80-200/2.8 LD	729.95
28-70/3.5	109.95	200-500/5.6	1069.95
2x Flat Field Converter			79.95
Custom 1.4X Teleconverter			129.95
1.4X f/Maxxum EOS Nikon AF			79.95
2X f/Maxxum I & EOS & Nikon AF			134.95
35-135/3.5	229.95		
35-135/3.5	269.95		
70-210/4-5.6	134.95		
70-210/4.5	169.95		
70-210/3.5-4.5	279.95		
75-300/4.5-5.6	199.95		
80-200/2.8 ATX	550.00		

Tokina

AUTO FOCUS LENSES

	Minolta Maxxum	Nikon	Pentax
300/2.8	1995.00	1995.00	—
New! 20-35/3.5-4.5	299.00	299.00	299.00
28-70/2.8-4.5 SD	137.00	137.00	137.00
28-70/2.8 ATX	311.00	311.00	311.00
28-70/3.5-4.5	99.00	99.00	99.00
35-70/3.5	87.00	87.00	87.00
35-200/4.-5.6	164.00	—	—
70-210/4-5.6	99.00	99.00	99.00
75-300/4.5-5.6	199.00	199.00	199.00
80-200/2.8 ATX	550.00	550.00	—
New! 28-70/2.8 ATX f/EOS			419.95
28-70/2.8-4.5 SD f/EOS			177.95
70-210/4-5.6 f/EOS			171.95

SIGMA

MANUAL & AUTO FOCUS LENSES

	Manual Focus	Minolta Maxxum	Canon EOS	Nikon AFs	Pentax SF-1/10
Sigma 14/3.5	639.95	639.95	639.95	—	—
Sigma 15/2.8	349.95	—	—	—	—
Sigma 24/2.8	69.95	114.95	149.95	114.95	112.95
Sigma 28/1.8	139.95	137.95	189.95	139.95	—
Sigma 28/2.8	59.95	—	—	—	—
Sigma 50/2.8 Macro	129.95	149.95	184.95	154.95	—
Sigma 90/2.8 Macro	214.95	261.95	337.95	263.95	—
New! Sigma 180/2.8 APO Macro	599.95	599.95	599.95	599.95	—
New! Sigma 180/5.6 APO Macro	274.95	274.95	294.95	274.95	Call
Sigma 300/2.8 APO	1759.00	2179.00	2179.00	2089.00	—
Sigma 400/5.6	204.95	229.00	296.95	232.95	232.95
Sigma 400 5.6 APO	307.95	374.95	436.95	373.95	—
Sigma 500/4.5 APO	2199.00	2650.00	3069.00	2769.00	—
Sigma 500/7.2 APO	409.95	454.95	419.95	409.95	Call
Sigma 600/8 (Manual Focus)	289.95	289.95	289.95	289.95	289.95
Sigma 21-35/3.5	316.95	357.95	474.95	359.95	—
New! Sigma 24-50/4-5.6	199.95	151.95	189.95	152.95	—
Sigma 28-70/3.5-4.5 UC	94.95	104.95	144.95	104.95	104.95
Sigma 28-200/4.5-6	209.95	246.95	—	247.95	—
Sigma 35-70/3.5-4.5	74.95	84.95	—	84.95	84.95
Sigma 35-80/4-5.6	94.95	104.95	89.95	104.95	104.95
Sigma 35-135/3.5-4.5	129.95	151.95	178.95	153.95	149.95
Sigma 70-210/3.5-4.5 APO	199.95	249.95	312.95	249.95	—
Sigma 70-210/4-5.6 UC	94.95	104.95	144.95	104.95	104.95
Sigma 75-300/4.5-5.6 APO	212.95	268.95	324.95	269.95	143.95
Sigma 1.4X Converter	—	143.95	143.95	143.95	143.95

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Available for C-FD, MD, N-AIS, OM, PKA, PU **In Stock!**

18-28/4-4.5 **$129.95**

100-500/5.6-7.1 **$229.95**

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19/3.8	112.95	28-210/3.5-5.6	164.95
24-28	74.95	70-210/4.5-5.6	89.95
28/2.8	48.95	70-210/2.8-4.0 Ser-1	194.95
105/2.5 Macro Ser-1	259.95	70-300/4.2-5.8	164.95
24-70/3.8-4.5 Ser-1	169.95	100-500/5.6-8.0	439.95
28-70/3.5-4.8	97.95	2X Macro Converter with Case	84.95
28-105/3.5-4.5	134.95	2X Converter with Case	33.95
28-105/2.8-4.0 Ser-1	209.95	Auto Ext. Tube Set with Case	79.95

NEW! **Discovery 3000** **$269.95**

With 38-135 power zoom macro lens. Auto date imprinting. Auto film prewind. 3-mode flash. 3-shot self-timer with lithium battery and FREE Fujicolor film.

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Auto 3001 Kit Top rated multi AF camera with auto everything and ultra sharp 35/2.8 lens, with 6V lithium battery & extended warranty.

3001 Camera only **124.95** **$149.95**

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Remote controlled compact AF camera with auto-date feature. Built-in 40-80mm power zoom lens. **Includes case and 2CR5 lithium battery.** **Z-up 80RC** **$239.95**

***NEW!* Z Up 80RC Limited 239.95**

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Kanpai sound activated cameral Randomly chooses its own subject. **Includes case, lithium battery and mini tripod.** **$129.95**

MT-100 Compact AF. **Includes case and lithium battery.**

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L Black metal sub-miniature, stand 15/3.5 ..... 679.95

EC Chrome 649.95

Sub-miniature with battery, chain and film 294.95

Electronic flash for EC/LX 109.95

Case for EC 14.50

Pocket Tripod 59.95

FLASHES FOR GT

FC-35 ..... 99.95

FLASHES FOR ML

MF-35 ST ..... 114.95 MT-35 ..... 179.95

FC-E f/GT-E 109.95

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Mini Color 15 Exp. 8.29 13.99

Mini Color 36 Exp. 8.75 24.50

Minichrome 50/36 Exp. 13.99

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28AF	Zoom w/28-50 zoom		154.95
35AF	Zoom w/35-70 zoom		154.95
50AF	Zoom w/50-100 zoom		159.95
15/2.8	w/OP-11		1379.95
20/2.8		519.95	28/3.5 274.95
35/2.5		124.95	80/4 259.95
SB-102	Flash	769.95	SB-103 Flash 389.95
Close-up outfit with case			219.95
DF-10 Finder	61.95	DF-12 Finder	128.95
28mm Finder			16.95
35mm and 80mm Finder			17.95

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DP-12 **$4.49** DP-24 **$5.95** DP-36 **$7.95** DP/2/24 **$7.99**

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For Slides

PK-12 **$4.99** PK-24 **$2.79** PK-36 **$3.59** ESP-1 **$2.75**

PK-59 *for movie film* **6.00**

FILM

Kodak

Kodacolor Print w/Kodalux Processing

CA-24	IASA-100	2.19 8.15
CA-36	IASA-100	2.90 10.85
GB-24	IASA-200	2.95 8.90
GB-36	IASA-200	3.70 11.65
GC-24	IASA-400	3.05 9.00
GC-36	IASA-400	4.05 12.00
GF-24	IASA-1600	4.60 10.55
GF-36	IASA-1600	5.95 13.90

Ektar Print w/Kodalux Processing

CK-24	IASA-25	3.50 9.45
CK-36	IASA-25	4.79 12.75

Ektar Print w/Kodalux Processing

CW-24	IASA-25	2.99 8.95
CW-36	IASA-25	3.80 11.75
CJ-24	IASA-1000	4.45 10.40
CJ-36	IASA-1000	5.95 13.90

Kodachrome Slide w/Kodalux proc. & Mounting

KM-24	IASA-25	3.98 6.77
EM-24	IASA-50	3.89 6.70
EM-36	IASA-50	5.50 9.10
KR-24	IASA-64	3.90 6.70

KM-36	IASA-25	$8.25
KR-36	IASA-64	$8.25
EC-36	IASA-100. Includes Kodalux proc. & mounting	$7.80

Without Processing

KM-36	5.80	KR-36 5.80 EC-36 4.20
EC-24	IASA-100	3.89 6.70
ET-36	IASA-160	6.70 10.30
ED-24	IASA-200	4.60 7.40
ED-36	IASA-200	6.00 9.58
KL-24	IASA-200	4.99 7.80
KL-36	IASA-200	7.00 10.60
EL-24	IASA-400	5.50 8.30
EL-36	IASA-400	6.80 10.40
EL	IASA-400 100' Bulk Film	84.95

KODAK PROFESSIONAL FILM AND SLIDE FILM

	36	36P	100'	120	120 Pro Pk.	220 Pro Pk.
Ektar 25 Pro	4.99	12.94	—	3.69	—	—
VPL-100 Print	—	—	—	—	13.99	—
VPS-160 Print	4.15	12.15	43.50	2.70	13.50	27.40
VPH-400 Print	5.20	13.15	42.75	3.28	16.40	33.95
VPS-5072 Print	7.50	—	58.95	—	—	—
VPS-6011 Print	—	—	68.75	—	—	—
PKM-25 Slide	6.40	10.04	—	—	—	—
KPA-40 Slide	7.39	10.98	—	—	—	—
PKR-64 Slide	6.45	10.04	87.95	3.99	—	—
PKL-200 Slide	7.80	11.40	—	—	—	—
EPY-64T Slide	5.75	9.35	60.95	3.25	—	—
EPR-64 Slide	5.75	9.40	62.00	3.45	17.25	37.00
EPY-64 Slide	6.79	10.40	—	3.69	—	—
EPN-100 Slide	6.50	10.00	67.00	3.70	18.50	39.45
EPP-100 Slide	6.39	9.98	65.50	3.60	18.00	39.00
EPT-160T Slide	7.25	10.85	68.50	3.85	19.25	—
EPD-200 Slide	7.29	10.88	68.75	3.85	19.50	43.30
EES-1600 Slide	7.49	—	—	—	—	—
Tech Pan 25 B&W	4.65	—	44.50	3.69	—	—
VP-125 B&W	—	—	—	2.39	—	—
Plus-X 125 B&W	2.69	—	24.50	—	11.85	23.95
Tri-X 400 B&W	2.74	—	28.99	1.89	11.89	25.50
T-Max 100 B&W	2.89	—	27.90	2.10	10.50	—
T-Max 400 B&W	2.95	—	29.00	2.20	10.99	—
TMZ-3200 B&W	3.85	—	—	—	—	—
5071 Duping	5.75	—	35.95	—	—	—
8071 Type K	7.49	—	46.95	—	—	—
SO-366	5.99	9.58	59.95	—	—	—
Kodalith	5.95	—	23.95	—	—	—

KODAK 4"x5" BLACK AND WHITE SHEET FILM

	4 x 5	
	25	100
Estar Thick Base	11.95	47.95
Plus-X Pan Prof. 4147	11.95	47.95
Tri-X Pan Prof. Film 4164		
Kodalith Ortho 2256, Type 3	—	29.95
T Max (ASA-100)	12.95	48.95
T Max (ASA-400)	12.95	48.95

COLOR SHEET FILM

PROFESSIONAL TRANSPARENCY FILM (Process E6)

	4 x 5		8 x 10	
	10	50	10	50
Ekta 64D 6118	14.95	64.95	53.95	239.95
Ekta 64T 6117	14.95	64.95	53.95	239.95
Ekta 100 6105	14.95	68.95	55.95	249.95
Ekta 100 Plus 6122	15.95	68.95	55.95	249.95
Ekta 200 6176	15.95	69.95	61.00	269.95

PROFESSIONAL NEGATIVE FILM (Process C-41)

	4 x 5		8 x 10	
	10	50	10	50
VPS 160 4106 S	12.99	59.95	48.75	—
VPL-100 4108 L	12.95	59.75	48.75	—
VHC-100 4329	15.95	66.95	53.95	—

FUJI

Fuji Print

CN-24	IASA-100	1.89
CN-36	IASA-100	2.25
CA-24	IHC ASA-200	2.35
CA-36	IHC ASA-200	2.99
CH-24	IHC ASA-400	2.35
CH-36	IHC ASA-400	2.94

Reala Print Film

CS	IASA-100	24 3.10	36 3.75
CS	120 IASA-100	3.00	
	220 IASA-100	6.50	

Fuji Slide w/Proc.

RF-24	IASA-50	3.20	—
RF-36	IASA-50	4.15	7.15

RD-24	IASA-100	3.19	—
RH-24	IASA-400	4.99	—
RH-36	IASA-400	5.99	8.99

RD-36 IASA-100 w/Proc. without processing **$6.69** 3.65

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VELVIA 50 Slide	6.89	—	3.79	7.85	15.60	—	68.90	56.95	279.00
RFP-50 Slide	3.99	58.50	2.65	—	13.99	—	60.95	49.95	245.00
RDP-100 Slide	4.89	60.95	3.19	7.25	14.25	—	64.95	56.00	260.00
RTP-64T Slide	6.40	60.00	3.45	—	14.00	—	64.00	53.00	250.00
RHP-400 Slide	5.99	85.00	5.00	—	—	—	—	—	—
RSPII-1600 Slide	8.25	—	—	—	—	—	—	—	—
CDU-DUP Slide	—	35.00	—	—	—	—	54.00	—	202.00
NSP-160 Print	4.45	40.00	2.89	5.79	—	24.50	—	49.50	—
NLP-160 Print	—	—	2.89	—	—	24.50	—	49.50	—
NHG-400 Print	5.19	—	3.59	6.89	—	—	—	—	—

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INSTANT PACK FILMS (3¼ x 4¼)

664	7.60	668	9.00
665	8.10	669	8.00
667	5.70	691	9.90

PACK FILM (4x5)

552	13.85	554	13.85
559	21.90		

INSTANT SHEET FILM (4x5)

52	31.50	55	32.40
54	31.50	59	47.50

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per pack 8.80

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Pentax, KM Body 119.95
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Standard Ball Head 39.95
Pro Ball Head 66.50
Lens Caddy 18.50
Flash Caddy 37.50

ZERO HALLIBURTON ALUMINUM CAMERA CASES

with Upper and Lower Foams

Available in Black & Chrome [**DUI]

100	12 x 9 x 5	114.00
101	16x9x7½	134.95
102	18 x 13 x 4½	125.95
103	18 x 13 x 4½	134.95
105	21 x 15 x 6½	158.95
106	21 x 17 x 7½	178.95
107	21 x 13 x 7½	164.95
110	26 x 18 x 9	222.95
111	24 x 18 x 7	199.95
129	29 x 20 x 10	269.95

Halliburton Shoulder Strap 24.95

LIGHT METERS

CALCU-LIGHT

Calcu-Light X 119.95
Calcu-Light XP w/c 134.95
Calcuflash S 116.95
Calcuflash II with case 192.95

GOSSEN

Price includes case & strap

N100 ..... 87.95
Luna-Lux 121.95
Luna Pro 167.95
Luna Pro SBC 184.95
Luna Pro F 214.95
New! Luna Star F 259.95
Multi-Pro 299.95
Ultra-Pro 369.95
Ultra Spot 395.00
Pilot 2 ..... 59.95
Scout 2 ..... 39.95
Panalux 2 ..... 329.95
Flash Meter Attachment 224.95
Multibeam II (1.5°x10°) 339.95
Variable Angle Attachment 56.95
Microscope Attachment 39.95
Color Pro 2F 499.95
Color Pro 3F 699.95

MINOLTA [PS]

Price includes Minolta case

Auto Meter III 142.95
Auto Meter III-F 209.95
Flashmeter IV 434.95
Spotmeter F 339.95
Color Meter II 564.95
Flash Color Receptor 366.95
Booster II Set 177.95

PENTAX

Spotmeter V 189.95
Digital Spotmeter 299.95

SEKONIC with Case

L318 Digi Lite 139.95
L-328 Digi Lite-F 249.95
L398 M. Too Rated 88.95
L518 Digi-Pro with Case D 349.95
L488 Digi Spot* 299.95
New! L-718 Flash Meter* 399.95
L164 Meter 169.95

*$20.00 Mfg. Rebate Exp. 9/30/91

VIVITAR

Flash Meter II 97.95

BINOCULARS/TELESCOPES

BUSHNELL
DIVISION OF BAUSCH & LOMB

Spacemaster
60mm Prismatic Telescope

Finest, color corrected, fully hard-coated optics provide amazing clarity and brilliance, ensuring maximum eye comfort for prolonged viewing.

78-1800 **Spacemaster** without eyepiece
78-1817 **Spacemaster** w/ 15-45x Zoom w/ tripod & backpack carry case **$129.95** **$219.95**

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70mm Prismatic Telescope

Large, high resolution 70mm objective lens & fully multi-coated optics ensures maximum light transmission and image brightness. Built-in peep sight, protective lens cap and standard-thread tripod mount included.

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Eyepieces For Spacemaster II

15-45x Zoom	79.95	60x 34.95
25x (2160-3000mm) telephoto range		34.95
22x wide angle		46.95
20x (1500-2160mm) telephoto range		34.95
15x (750-1500mm) telephoto range		34.95

Discoverer Zoom 60

15-60X telescope that easily adapts to 1000-4000mm telephoto **$169.95**

Camera Adapter (specify camera) 19.95
Case for Discoverer 19.95
Car Window Mount 29.95

BAUSCH & LOMB
Legacy

With multi-coated lenses, BAK 4 prisms, and black rubber armoring. Includes case and strap.

Standard

7x35 Extra Wide-Angle, Black Armored, Center Focus 74.95
10x50 Wide-Angle Black Armored, Center Focus 97.50
7-15x35 Zoom, Black Armored, Center Focus 128.95
8-24x50 Zoom, Black Armored, Center Focus 142.95

Compact

9x25 Wide-Angle, Black Armored, Center Focus 76.95
8x20 Folding Roof Prism, Black Armored, Center Focus 94.50
7-15x25 Zoom, Black Armored, Center Focus 112.95

PENTAX
UCF Compacts

8x24	Call		
10x24	Call		
12x24	Call		

DCF II RC Roof Prism
Mini Compacts

7x20	Call	9x20	Call
8x42	Call	9x63	Call
8x56	Call	10x42	Call

PCF Standard

7x35	Call	7x50	Call
8x40	Call	10x50	Call
12x50 PCF	Call	16x50	Call

Nikon
Spotting Scopes

Zoom 20-45 x 60	359.95
Zoom 20-45 x 60 ED	549.95
20 x 60 RC	169.95
15-45X x 60 RC	243.95

Companion (CF)

Travelite III 7 x 20 59.95 9 x 25 69.95
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8 x 20D Letour	143.95
10 x 25D Letour	159.95
6-12 x 24 Letour Zoom	281.95

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7 x 35 71.95 7 x 50 79.95 10 x 50 86.95

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8 x 40 DCF Execulite	532.95
9 x 30 DCF Execulite	239.95
12 x 36 DCF Execulite	274.95
7 x 50 IF SP Prostar	509.95
10 x 70II IF Astroluxe	479.95
8-16 x 40 CF Zoom XL	419.95
8 x 25 RC Mountaineer	159.95
10 x 25 CF RC Mountaineer	169.95

Sea 'N Sport

8 x 300 IF RC Trailblazer	229.95
7 x 50 IF RC Waterproof	299.95
7 x 50 IF Seasider (Yellow)	154.95

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7x35 E 204.95 8x30 E 224.95 10x35 E 244.95

MINOLTA

Pocket

7 x 21	58.95
8 x 22 W	68.95
9 x 24	74.95
10 x 25 W	84.95

Compact

8 x 23 56.95 10 x 23 71.95

Standard

7 x 35 59.95 8 x 40 66.95
7 x 50 82.95 10 x 50 86.95

Zoom

7-15 x 35 106.95 7-21 x 50 133.95

Weathermatic [PS]

7 x 42 154.95 7 x 50 149.95
10 x 42 184.95

New! Auto Focus Binoculars

8 x 22 164.95 10 x 25 184.95
Req. 2CR5 6V Lithium Battery 11.95

tasco
Telescopes

400X $169.95 **Astronomical Refractor Telescope**

70mm achromatic objective lens, variable 35-70-200 and 400 powers, 525mm, f/5mm eyepieces and a 2x Barlow lens. Also includes metal tripod and more.

525X $119.95 600X $279.95

InFocus Binoculars

They're always in focus! Fully coated optics includes carry case strap and a limited lifetime warranty!

6-12X35 Zoom $99.95

7x21 $59.95 7x35 W/A $59.95 10x50 $69.95

Leitz

USA Lifetime Limited Warranty PLUS! 3-Year Passport Warranty — Unconditional!

New Generation

8x42 BA Black ..... Call
7x42 BA Black ..... Call
10x42 BA Black ..... Call

Compact

8x20 BC Black 399.00
8x20 BCA Black Armored 459.00
10x25 BCA Black Armored 479.00

New Compact

7x20 BC ..... 359.00 7x20 BCA 379.00
9x25 BC ..... 379.00 9x25 BCA 399.00

New Leica

10x42 B ..... 1195.00 8x42 BA-GR 1195.00
7x42 BA-GR 1195.00 10x42 BA-GR 1195.00

ZEISS [FS]

6x20B Mono	Call		
8x20 Mono	Call		
6x20B I.F.	269.95		
8x20B C.F.	329.95		
8x30B C.F.	584.95		
10x25B C.F.	344.95		
10x40B C.F.	629.95		

Price does not include case

7x42B/GA C.F.*	719.95	8x30B/GA C.F.	629.95
7x50B/GA I.F.	839.95	8x56B/GA C.F.	834.95
8x20B/GA C.F.	359.95	10x40B/GA C.F.	769.95
8x30B/GA I.F.	589.95	15x60 GA C.F.	1319.00

Meade [**DUI]

New! Professional 16" Schmidt-Cassegrain
Model 2600 Base Model
Model 2600 Elect/Computer Model
Call for our low prices.

Premier SD Series
2080 and 2120 8" & 10" Models
Call for our low prices!

Digital Readout

for Premier 8 & 10 models 324.95
*710 Dew Shield for 10 models 139.95
*712 Dew Shield for 8 models 129.95
*627 Camera Adapter 39.95
*50 Accessory Case 69.95

2045D 1000mm f/10

Includes 4, #10 Fork mount with motor drive system (2x DC/ N/S switch), battery pack with cord (batteries not included), setting circles & slow motion controls on both axes, 9x50mm finderscope, 1.30x diagonal prism (1.25"), MA 25mm (50x) eyepiece (1.25"), 45mm viewfinder, tripod adapter w/ adjustable center leg for elevation angle, dust covers and instructions.

Camera Adapter	39.95
AC Adapter	29.95
Jensen Case	79.95
Mount (Specify Camera)	9.95

$649.95

Model 323 [**DUI]
Equatorial Refractor
$499.95

Complete with 2 eyepieces, achromatic, air spaced objective lens (D = 80mm, F = 900mm, f/11), rack & pinion focuser, equatorial mounting with setting circles & slow motion cable controls on both axes, aluminum tripod with accessory shelf, 90° 45mm viewfinder scope, diagonal prism (1.25"), MA 25mm (50x) eyepiece (1.25"), CD instructions.

#928 45° Erect Image Roof Prism (1.25") CD 49.95
#22 2x Telenegative Barlow Lens (1.25") CD 49.95
Tele Camera Adapter (1.25") CD 39.95
***** Electric Motor Drive (115V 60Hz) for Model 323 99.95

Meade 97E 3.5" spotting scope with 90° Roof Prism with 5x24 finder, MA 25mm eyepiece & metal case 379.95
97E II MC optic 559.95
Meade 97ER Same as 97E with rubber armored for ruggedness and moisture resistance. MC optic 399.95
97ER II MC optic 379.95
Meade Pathfinder 15x60 Zoom 189.95
#49 Photo Adaptor 29.00

Meade Visual Accessories

#6 MA Eyepieces
9, 12, 25, 40mm *each* 39.95

Series 2 Orthoscopic .96"
6, 9, 12.5, 18, 25mm *each* 49.95

Low Prices on all Super Plossl eyepieces!

SLIDE EQUIPMENT

Kodak
Carousel Slide Projectors

With lamp and 140 slide tray. Lens additional

4200 Remote 159.95
4400 Remote 214.95
4600 Auto Focus 269.95
5600 AF Top of the Line 379.95

25' Remote Ext. Cord 31.95
"HQ" Projector Case 24.95
Tiffen Hard Molded Case 36.95
Kodak 80 Tray 5.69
Kodak 140 Tray 8.85
AV780 Tray 7.85
AV880 Tray 9.95

KODAK EKTANAR LENSES

CF 102/2.8 ..... 36.95 CF 102-152/3.5 ..... 74.95

HIGH TECH PROF. LENSES

Professional quality & durability. Corner to corner sharpness. Brilliant white light.

100/2.8 ..... 31.95
100-150/3.5 Flat Field 64.95
100-200/3.5 ..... 129.95

ACCESSORIES

FHS Lamp ..... 15.20 ELH Lamp 11.25
Stack Loader 45.95
Slide Clip Set 34.95
HQ Pocket Laser Pointer 139.95

Kodak EKTALASER Pocket Pointer
$274.95

The Pocket Pointer offers a dramatic increase in battery life over tube-type pointers. Sturdy, attractive and small enough to fit easily in a pocket, the Pocket Pointer also has a clip and comes with a protective pouch.

Ektagraphic Slide Projectors

Professional high quality slide projectors for the A/V professional

Price doesn't include lens

New! E Plus $249.95 BR 50/60Hz $372.95
AX $329.95 AMT $417.95 ATS $457.95
FF 102/2.8 $51.95 FF 100-150/3.5 $68.95

Telex
4140 AF
with Autofocus
$319.95

Daylight slide viewer & full-featured slide proj. in one convenient portable unit. Uses standard Carousel trays. Special lens to enlarge image of any slide by 50%.

4320 play audio, advance pulse 479.95
4340 play/record audio advance pulse 509.95
4480 Image-Lok autofocus, play/record audio advance pulse 609.95
4902 Remote Auto Timer 39.95
4380 Carry Case with zipper 84.95
4390 Carry Case w/lock 99.95
4391 Dust Cover 29.95

IMF
IMAGE BLENDER
Model 2325
$184.95

Automatic/Manual Synchronizer & Dissolve Control. Combined Synchronizer & Dissolve Control. Animation. Special Effects. Superimposition.

DISSOLVE UNITS

Kodak AV-32 ..... 524.95
Tiffen Pro Dissolve 549.95
Entre 7505 ..... 144.95
Entre 7810 ..... 139.95
Entre 7612 ..... 179.95
Entre 7620A 297.95
Entre 7903A 374.95
Entre 7906A 489.95
Entre 2 Proj. Stacker 83.95

Vivitar
SLIDE PROJECTOR
3000 AF
$129.95

[**DUI]

35-28 lens. Remote control and Automatic focus. Slide tray included.

Case for 3000 AF 19.95

SLIDE PRINTER

Turn 35mm slides into vivid 3½" x 4". Polaroid instant prints in one minute. Slide cropping, exposure control and filter experimentation.

$79.95

Polaroid 669 Twin Pack 16.95

DA-LITE
Projection Screens

TRIPOD

	Flyer	Pacer	Challenger	P.C. King
40 x 40	39.95	63.95	—	—
50 x 50	49.95	59.95	108.95	159.95
60 x 60	—	—	134.95	179.95
70 x 70	—	—	154.95	184.95

WALL/CEILING SCREENS

Available in glass beaded & mat white

40x40	46.95	50x50	53.50
60x60	64.50	70x70	79.95

Acculight
SLIDE VIEWERS

6002 2-FT. $149.95
6000 4-FT. $189.95
6009 Portable Viewer $74.95
6048 4 ft. stand $174.95

SIMA
Light Box
$39.95

DA-LITE/WELT
PROJECT-O-STANDS

425 Deluxe

Portable to heavy duty in seconds! Handles 2 Ektagraphic projectors side-by-side or a 25" monitor. Load rated at 125 lbs. Adj. height from 31.5"-56".

$129.95

The most versatile projector stand ever invented.

203-56 $119.95

Legs adjust individually. Legs have Safe Lock clutch collars. Incl. 6' release instant V Large rubber tips. Aluminum top casting w/ beaded edge.

Accessory Shelf 14"D x 22"W 19.95
"PIGGYBACK" STAND Fits top of Project-O-Stand. Takes all Carousel Projectors for side-by-side projection 26.95

TESTRITE
SEERITE SERIES
[**DUI]

6"x6" Opaque Projector $119.95
10"x10" Opaque Projector $339.95

66RL Reducing Lens 42.95
A10\10 Reducing Lens 49.95
B10\10 Reducing Lens 49.95
10108T Book Tray 104.95
1010RM Replacement Mirror 26.95

Slide Accessories
[**DUI]

Logan
Metal Slide Files

110—2x2 slide file individual. Holds 150 2x2 glass slides or 300 2x2 paper slides. Notched metal dividers for slides. 9.49

115—2x2 slide file individual. Holds 150 2x2 glass slides or 300 2x2 paper slides. Molded plastic dividers for slides. 9.95

200—2x2 group file. Accepts 375 2x2 glass slides or 750 2x2 paper slides 10.95

215—2x2 group file. Accepts 345 2x2 glass slides or 690 2x2 paper slides. Plastic insert 10.50

1500-G—2x2 file opens on two sides. Holds 1380 group 17.95

S-100 Rotary Slide Tray

Fits 100 2x2 in. slides in cardboard or plastic mounts. A molded slide retainer prevents slides from spilling. Slide retainer is numbered for easy slide reference. Fits Kindar slide projectors as well as Hanimex 2000 & 2400 series, Sawyer GAF and similar projectors. 6.95

SIMA
Evenlite Slide Sorter $49.95

Cool even simulated daylight is generously spread across the 42 slide capacity screen. Slides ride along tracks specially designed to prevent spilling.

16 Slide Cube Cartridge Library . . . $19.95

Library style carton comes complete with 16 slide cubes to hold up to 640 slides. For use with Bell & Howell slide cube projectors.

eumig

DB-2000
Large Screen Viewer/Proj.
$109.95

Large 6¼" x 6¼" viewing screen. Remove screen hood and a super bright lamp projects slides onto your table top screen. Comes with built-in cord.

DB-120 w/ 4½ x 4½" viewing screen 69.95
2x50 Slide Trays 9.95

NEW! LEICA P150

Autofocus slide projector with 85/2.8 lens, remote, slide preview and thermal safety switch.

$298.95

Now you can fax your order to us for quicker processing, call 1-212-505-5479. For inquiries about your order, please call our Customer Service Dept. 1-212-260-4415(6)

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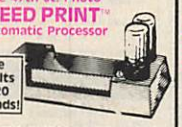
DARKROOM EQUIPMENT

BESELER 16 Processor $5195

The 47th St. Photo **SPEED PRINT™** Automatic Processor



See results in 20 seconds!

A compact portable processor ideal for the professional or amateur looking for low cost stabilization processing. Stabilization cuts processing time by over 75%. You can actually see results in about 15 sec. It will also automatically develop Kodak RC II paper in a fraction of the usual time.

The Speed Print processor eliminates the need for messy space-consuming trays & gives you more uniform & better quality prints it will take paper up to 11x14 and uses Stabilization Chemicals the same chemicals for all papers it is compatible to almost all stabilization chemicals and papers and will even help make your chemicals last much longer (**DU, 17 lbs).

- No mixing chemicals
- No temp. watching
- No plumbing required

Reg. price 219.99

Now Only **$199.50**

Starter Kit Consists of Paper & Chemicals for above **$22.50** (**DU, 8 lbs.)

KODAK

Ektamatic SC Paper and Chemicals

25 Sh. 8 x10 SC SW F (**DU 2 lbs)	12.50
100 Sh. 8 x10 SC SW F (**DU 2 lbs)	47.95
100 Sh. 8 x10 SC DW F (**DU 3 lbs)	56.95
500 Sh. 8 x10 SC SW F (**DU 15 lbs)	176.50
250 S 10 SC DW F (**DU 8 lbs)	119.25
50 Sh. 11 x14 SC SW F (**DU 3 lbs)	41.25
50 Sh. 11 x14 SC DW F (**DU 5 lbs)	56.50

F—Glossy N—Matte

SW—Single Weight DW—Double Weight

S II Activator

Quart (**DU 3 lbs) 4.75
Gallon (**DU 25 lbs) 37.95

S 30 Stabilizer

Quart (**DU 3 lbs) 6.25
Gallon (**DU 25 lbs) 47.95

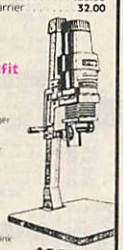
OMEGA INTERNATIONAL (**DU)

MEDIUM FORMAT *Up to 6x7*

C700 Condenser Enlarger

Up to 6X7	129.95
35mm Negative carrier	32.00

Omega C700 Printmaker 20-Piece Enlarger Outfit



For printing from 110mm to 6 x7

Consists of:
- 700 Condenser Enlarger
- 80 3.5 Lens
- Limitmaster
- 35mm Negative Carrier
- 3 8x10 trays
- 4 Print tongs
- Squeegee
- Stirring paddles
- Thermometer
- 35 mm dust
- 600ml Graduate
- 250ml Graduate
- Universal developing tank
- Reversing reels
- Film clip set

$259.95

C760 XL Condenser Enlarger	299.95
C760 XL Color Enlarger	399.95

FREE! *Omega Color Calculator $17.00 value with purchase of Omega C760 Dichro*

Voltage Stabilizer	64.00
35mm Negative Carrier	38.50

LARGE FORMAT PROF. ENLARGER *Up to 4x5*

D5XL Chassis with Base	859.95
DV Cond. Lamphouse	396.00
Dichro II Lamphouse	875.00
Chromegatrol Power Supply	449.95
Standard Power Supply	249.00
Voltage Stabilizer	245.95
Pro Lab condenser enlarger	999.95
*Pro Lab dichro enlarger	1499.00

*Enlarger standard power supply or chromegatrol

FREE! 3 Lens Turret w/purchase of Black & White or Color Pro Lab Enlarger included in the carton.

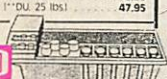
BESELER

Cadet II 20-Piece Enlarger Outfit

$164.95

Ready to use enlarger. Includes a 50mm enlarging lens, enlarging lamp, film carrier which accepts 35mm black and white or color negatives and color slides, and a filter drawer for color or variable contrast printing filters.

JOBO



CPP-2 COLORPROCESSOR **with Solenoid valve** **$1299.95**

CPA-2 COLORPROCESSOR **$969.95**

New! CPE-2 Plus COLORPROCESSOR **$391.95**

New! CPE-2 Plus Starter Kit **$462.95**

Jobo Lift for CPP/CPA/CPE **$156.95**

SPECIAL!
1520 Uni-Tank f/120/220 35mm **18.55**

COLOR BASE KIT

Consists of: Work stations, 4-600 ml btls, Color base drum, Package print master II chem., Color control system.

$44.95

Motor for Color Base 49.95

TBE-2 Tempering Box	309.95
TBE-2/12 Tempering Box	318.95
Minilux LED Safelight	23.95
Maxilux Safelight	69.95
Process Timer 4	173.95
Process Timer 8	309.95
Color Star 1000	796.00
Color Star 2000	973.95

4x5 SHEET FILM KITS

1 Reel Kit	95.95
2 Reel Kit	109.95
Varioformat	44.95
Varicopy	44.95
RC Jet Dryer	622.95
3523 Mistral 2 Film Dryer w/Cabinet	400.95

Daylab

ENLARGEMENTS WITHOUT A DARKROOM

Daylab #300

$279.95

Instant Polaroid Adaptor for printing on pola film	89.95
Processor with 8x10 insert	54.00
Trays 5x7 or 8x10	12.50
Liquid dispenser	9.00

WE CARRY A FULL LINE OF ARISTO COLD LIGHT HEADS FOR ALL ENLARGERS.

- Reduces reproduction of grain dust scratches and interference up to 80%
- Spreads highlight tones to bring out details and add snap
- Full edge to edge illumination
- Eliminates excessive heat
- Quickens printing speed for reduced exposure time
- Instant start to optimum & constant 105°F operating temp.
- Long life expectancy

For above average Color or B&W prints

Call for low prices.

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KODAK B & W PAPERS POLYFIBER/POLYCONTRAST

	100 5x7	500 5x7	25 8x10	100 8x10	250 8x10	50 11x14	10 16x20	50 16x20
Polyfiber SW	18.00	69.95	9.50	32.95	–	32.00	–	64.50
Polyfiber DW	21.50	95.75	12.95	45.95	98.50	43.50	–	87.95
Polycontrast RC II	16.75	71.00	10.50	35.95	79.95	35.00	–	71.50
Poly Print RC	16.75	71.00	10.50	35.95	79.95	35.0	–	71.50
Panalure RC	20.50	91.50	12.50	43.50	95.00	43.50	–	93.25
Elite Fine Art	–	–	16.95	58.00	–	56.00	–	112.00
Ektacolor Prof.	–	–	7.60	27.55	–	27.50	13.95	57.00
Ektacolor Plus	–	–	7.60	27.55	–	27.50	13.95	57.00
New RA Porta	–	–	7.50	29.50	–	29.50	–	61.00
New RA Supra	–	–	7.50	29.50	–	29.50	–	61.00
New RA Ultra	–	–	7.50	29.50	–	29.50	–	61.00
Ektachrome 22	–	–	16.00	58.00	–	57.75	–	113.00
Ektamatic SC SW	–	84.95	12.50	42.50	–	41.25	–	84.25

KODAK COLOR CHEMISTRY

		ONE GALLON		
3½ GALLON EP-II	48.50	EP-II	31.50	R-3000 39.95
		C-41	39.95	E-6 54.50

AGFA

	8x10 25 Sh.	8x10 100 Sh.	8x10 250 Sh.	11x14 50 Sh.	16x20 10 Sh.	16x20 50 Sh.
Brovira DW	13.95	46.50	–	45.00	22.00	95.95
Potriga DW	15.95	53.95	–	51.95	24.95	112.95
Insignia DW	17.00	63.95	–	59.00	28.95	–
Multicontrast RC	9.25	33.50	74.50	33.50	16.25	71.00
Brovira RC Graded	10.40	35.50	–	37.95	16.95	–

ILFORD

	5x7 100 Sh.	8x10 25 Sh.	8x10 100 Sh.	9x10 250 Sh.	11x14 50 Sh.
Multigrade III RC	15.95	9.95	34.10	70.95	34.50
Multigrade FB DW	21.50	13.40	47.50	100.00	44.95
Galerie	23.95	13.99	50.00	–	49.95

CIBACHROME

	4x5 25 Sh.	8x10 10 Sh.	8x10 25 Sh.	8x10 50 Sh.	11x14 10 Sh.	11x14 25 Sh.	11x14 50 Sh.	16x20 10 Sh.
A II Pearl	5.99	9.95	–	41.95	15.99	–	74.50	32.95
A II Glossy	9.95	16.00	37.95	74.95	29.95	69.95	–	64.95

CIBACHROME ALL CHEMISTRY/ACCESSORIES:

P-30 1-Liter (Liquid)	17.50	Cibra II Color Print Manual	11.50
P-30 2-Liter (liquid)	29.95	Slide Contact Printer	34.90
P-30 6-liter (liquid)	84.00	CIBA Retouching Kit	22.75
P-30 2-liter (powder)	27.95	Specify Surface & Grade	

ORIENTAL SEAGULL

	8x10 25 Sh.	8x10 100 Sh.	8x10 250 Sh.	8½x11 250 Sh.	11x14 50 Sh.	16x20 10 Sh.	16x20 50 Sh.
Variable Contrast RC	9.75	32.95	73.95	80.90	30.50	16.95	62.25
Variable Contrast DW	11.99	41.50	90.95	–	39.95	18.50	84.50
Oriental SW (Graded)	9.45	32.40	–	–	–	–	–
Oriental DW (Graded)	12.99	44.99	–	–	39.95	20.90	84.95
Portrait FB	14.50	46.00	–	–	47.50	–	110.00
Portrait RC	11.50	36.00	–	–	38.00	–	84.00
Oriental RC (Graded)	9.75	37.00	–	–	–	–	–
Panchromatic RC (Gloss)	12.99	44.99	98.00	–	46.00	–	–

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RODENSTOCK

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50/2.8 APO	316.95		
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80/4.0 APO	561.00		
40/4	129.95	75/4.0	99.95
50/2.8 N	99.95	80/5.6	133.95
63/2.8	139.95		

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135/5.6	366.00
150/5.6	451.00
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105/5.6	159.95
135/5.6	239.95
150/5.6	329.95

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SCHNEIDER

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Componon-S 50mm f/2.8	159.00	Componon-S 135mm f/5.6	325.00
Componon-S 80mm f/4.0	198.00	Componon-S 150mm f/5.6	368.00

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UA 20 x 24 (**DU 27 lbs)	376.95

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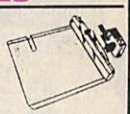

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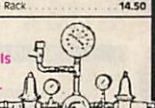

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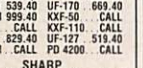

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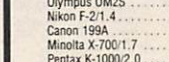

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EKTAR 135-36	125	4.48	11.74
EKTAR 24	1000	4.80	10.34
VR-GOLD-24	100	2.15	7.55
VR-GOLD-36	100	2.70	10.34
VR-GOLD-24	200	3.00	8.54
VR-GOLD-36	200	3.54	11.14
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GC-135-36	400	4.24	11.94
CL110-24	200	2.24	7.74
GF 135-24	1600	CALL	CALL
GF 135-36	1600	CALL	CALL
VPS120	160	3.05	CALL
VPS220	160	6.10	CALL
VPS135-36	160	4.44	12.24
EC135-36	100	4.54	8.04
KL135-36	200	7.04	10.54
ED135-36	200	6.44	9.84
ET135-36	160	6.94	10.34
EL135-36	400	7.74	11.14
Mov Silent	40	8.45	13.34
Mov Silent	160	11.04	15.94
Mov Sound	40	12.64	17.54
Mov Sound	160	15.54	20.44
TMZ-36	3200	4.44	12.19
PK TMX 135-36		2.94	10.64

KODAK PREPAID MAILERS

PK-20/24	2.44	DP-12	3.84
PK-59	5.04	DP-24	5.54
PK-36	3.64	DP-36	7.84

KODAK SLIDE PROJECTORS w/lamp & tray

4400	220.40	4200	170.40
4600	269.40	5600	379.40
LENS			23.50
ZM LENS			52.40
Projector Case			23.40
Kodak 140 Tray			9.04

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REBEL-S KIT			394.40

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35-70	114.40	35-105	158.40
28-70	179.40	35-80	99.40
50-200	CALL	100-300 USM	261.40
35-135 USM	259.40	80-200	167.40
28/2.8			132.40
50/2.5 MACRO Compact			259.40
135/2.8	CALL	2X	CALL

AF FLASHES

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160E	47.40	200E	48.40
Data Back E			59.40

	Body	f/1.8	35-70
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T-90	549.40	619.40	CALL
F-1	CALL	CALL	CALL

Canon Lens Shutter Cameras

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New Sure Shot			89.40
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Discovery 800	139.40
Discovery 400	124.40
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MT-100	67.40
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MINOLTA

SERIES i

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7xi	CALL	CALL	CALL
8000i	CALL	CALL	CALL
7000i	264.40	334.40	409.40
3000i	109.40	174.40	249.40
5000i	209.40	274.40	349.40

MINOLTA MAXXUM AF LENSES

xi Lenses			CALL
20/2.8	CALL	24/2.4	CALL
28/2	CALL	35/2	CALL
28/2.8	113.40	28-135	219.40
28-85	159.40	24-50	CALL
35-70/4	96.90	100-200	84.40
35-80	109.40	80-200/4.5	155.40
NEW 35-105	209.40	70-210	126.40
100-300	267.40	70-210 New	CALL
50/1.4	133.40	75-300	CALL

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1800AF	CALL	2800AF	CALL
1200AF-N	277.40	3200i	99.40
2000i	69.40	5200i	206.40
3500 xi			CALL

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FDM ZM 90	172.40
FDM Tele	148.40
WEATHERMATIC DUAL-35	169.40

NIKON

	Body	f/1.8	w/35-70
F4-S	CALL	CALL	CALL
F-3HP	CALL	CALL	CALL
N-6000	CALL	CALL	CALL
N-6006	CALL	CALL	CALL
N4004S	259.40	334.40	394.40
N8008S	CALL	CALL	CALL
FM-2	CALL	CALL	CALL

NIKON AF LENSES

28-85/3.5			CALL
New 135/2 AF-DC			CALL
28/2.8	CALL	35-70/3.3	CALL
50/1.4	CALL	35-105	CALL
50/1.8	CALL	35-135	CALL
70-210	CALL	TC-16A	CALL
60mm Macro			CALL
105/2.8 Micro AF			CALL

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Shotmaster Zoom			CALL
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EOS 850	119.95
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4 yr Extended Wty	29.95

EF LENSES

15/2.8	514.95	New 35-80	93.95
35 F2	229.95	28-70/3.5	174.95
24/2.8	249.95	35-70	122.95
28/2.8	119.95	35-105/3.5	163.95
135/2.8 S.F.	229.95	50-200/3.5	224.95
50/2.5 Mac.	229.95	80-200/4.5 5.6	147.95
100 2.8 Mac	429.95	Conv 1:1	164.95
50 1.8			59.95
New! 75-300 f/4-5.6			194.95
160 E	29.95	300 EZ	97.95
430 EZ			198.95
ML-3 Micro Ring Light			217.95
35-135 USM			259.95
70-210 USM			268.95
100-300 USM			269.95

EF "L" LENSES

24 3.5 TS	979.95	45 2.8 TS	979.95
90 2.8 TS	979.95	Tripod Adap for TS	24.95
50/1.0	1864.95	85/1.2	1244.95
200/1.8	3149.95	300/2.8	3289.95
600/4	6449.95	20-35/2.8	1059.95
28-80/2.8	1129.95	50-200/3.5	519.95
80-200/2.8	894.95	100-300/5.6	464.95
1.4X APO	289.95	2X APO	224.95
NEW 400 2.8			5749.95
New Mega Zoom 105			209.95
Photura			234.95
Photura Caption			259.95
Sure Shot			98.95
Zoom Caption			177.95

T-90 SYSTEM

T60 Body	132.95
T90 Body	529.95
300TL Flash	129.95
Command Back 90	114.95
TTL Hot Shoe Adapter	43.95
TTL Distributor	29.95
ConnCord 60 26.95 300	32.95
Off Camera Shoe	17.95
Remote Switch 60T3	24.95
T90 Performance Book	13.95
533G CALL 577G	CALL

F-1N SYSTEM

F-1N Body w/FN Finder	CALL
F-1N Body w/AE Finder	879.95
Waist Level Finder FN	88.95
Waist Level Finder FN-6X	179.95
AE Finder FN	169.95
Data Back FN	134.95
Speed Finder FN	254.95
AE-Motor Drive FN Set	389.95
AE-Motor Drive FN	279.95
Nicad Pack FN	119.95
High Power Nicad Pack FN	189.95
Nicad Charger FN	73.95
AE Power Winder FN	238.95
Film Chamber 100	449.95
FN Focusing Screens	64.95
Forcher Pro Back II	579.95
F-N Focusing Screen	69.95

CANON LENSES

7.5/5.6	344.95	100/4 Macro	354.95
17/4	317.95	135/2	324.95
15/2.8	459.95	135/2.8	169.95
20/2.8	324.95	200/4 Macro	354.95
24/2.8	159.95	300/4	424.95
28/2	309.95	500/8	319.95
28/2.8	84.95	600/4.5	CALL
35/2	224.95	28-55/3.5	154.95
50/1.2	229.95	28-85/4	289.95
50/1.4	109.95	35-70/3.5	74.95
50/1.8	44.95	75-200/4.4	108.95
50/3.5 Macro			218.95
85/1.8	217.95	100-300/5.6	219.95
100/2	299.95	2X Type-A	154.95
100/2.8	129.95	2X Type-B	174.95
1.4X Type A			199.95

CANON "L" LENSES

14/2.8L	1229.00	16/2.8L	409.95
24/1.4L	849.00	300/2.8L	2599.95
85/1.2L	609.95	400/2.8L	3929.95
200/1.8L	2809.95	500/4.5L	2949.95

Nikon

Nikon Advanced Systems Dealer

F4-S	CALL
8000S	CALL
6006	CALL
4004S	254.95

NEW Zoom Touch 400	144.95
New Zoom Touch 500S	184.95
One Touch 100	86.95
Nikon Case for Touch Cameras	14.95

F3HP/F3T	NEW LOW PRICE
FM2	314.95
N2000	249.95
NEW 6000	LOW PRICE
Hove Manual f4/f3/6006	17.95

Nikon AF Lenses

20/2.8	409.95	24-50/3.3	339.95
28-70/3.5	CALL	24/2.8	274.95
28-85/3.5	332.95	28/2.8	167.95
35-70/3.3	129.95	35/2	219.95
35-70/2.8	494.95	50/1.4	194.95
80-200/2.8	709.95	50/1.8	62.95
35-105/3.5	304.95	85/1.8	264.95
35-135/3.5	334.95	New 135 F2	CALL
70-210/4	199.95	180/2.8 ED	549.95
75-300/4.5	429.95	300/2.8	3019.95
60/2.8 Macro	289.95	300/4 ED	739.95
105/2.8 Mac	524.95	SB-20	149.95
SB-24	223.95	SB-23	79.95
SB-22			98.95

NIKON LENSES

8/2.8	1179.95	58/1.2 NOC	1044.95
16/2.8	549.95	85/1.4	574.95
15/3.5	1474.95	85/2	304.95
18/3.5	755.95	105/1.8	479.95
20/2.8	529.95	105/2.5	249.95
24/2	459.95	135/2	629.95
24/2.8	439.95	135/2.8	289.95
28/2	399.95	200/4	299.95
28/2.8	369.95	300/4.5	429.95
28/3.5PC	779.95	28-85/3.5	CALL
35/1.4	479.95	35-105/3.5	CALL
35/2	289.95	35-135/3.5	489.95
35/2.8PC	469.95	35-200/3.5	614.95
50/1.8E	69.95	80-200/4	CALL
50/1.4	249.95	100-300/5.6	439.95
50/1.2	309.95	1000/11	1139.95
TC301	394.95	500/8	524.95
120 Medical	949.95	TC14A	185.95
TC14B			434.95
TC-201			209.95

NIKON ED IF LENSES

180/2.8	829.95	400/5.6	1269.95
200/2	2849.95	600/4	5249.95
300/2.8	2949.95	600/5.6	3189.95
300/4.5	784.95	800/5.6	4199.95
400/2.8	4099.95	50-300/4.5	1679.95
400/3.5	2949.95	80-200/2.8	CALL
180-600/8			4949.95

NIKON MACRO SYSTEM

55/2.8	262.95	BR-4	34.95
105/2.8	579.95	BR-5	18.95
200/4	564.95	AR-4	28.95
PN-11	74.95	AR-7	32.95
PK 11,12,13	44.95	PB6D	34.95
PB6	168.95	PG-2	144.95
PS6	107.95	SM-2	199.95
PB6M	39.95	LD-2	97.95
PB6E	110.95	52 Close-Up	25.95

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MD-4	299.95	MK-1	109.95
MD-12	219.95	SB-14	239.95
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SB16A	209.95	SB 16B	199.95
New SD-8	97.95	SB 17	134.95
SB-21 A/21 B			314.95
MF-23 (F4)	394.95	MF-20 (8008)	61.95
MF-22 (F4)	103.95	MF-21 (8008)	151.95
DA-20(F4)	524.95	DW-20(F4)	139.95
MB-22 (F4)	239.95	DW-21 (F4)	259.95
MN-10	104.95	MB-23 (F4)	264.95
MH-20			189.95

SB-E Auto Special 19.95

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28 AF (28-50)	179.95
35 AF (35-70)	179.95
50 AF (50-100)	199.95
NEW! 280 AF Flash f/EOS, Nikon AF, Maxxum i, Pentax AF	74.95

MINOLTA MAXXUM

NEW 3XI IN STOCK

7000i 279.95

8000i Pro.. CALL

New 7xi	IN STOCK
5000 219.95	3000i 119.95
Date Models	CALL
16/2.8 509.95	24-50 264.95
20/2.8	374.95
24/2.8 224.95	28-135/4 239.95
28/2 349.95	35-80/1 103.95
28/2.8 109.95	100/2.8 M 424.95
35/1.4 599.95	75-300/4.5 274.95
35/2 209.95	80-200/2.8 APO 874.95
50/1.4 132.95	100-200/4.5 89.95
100-300 258.95	100/2 274.95
50/2.8M 274.95	135/2.8 114.95
85 1.4 474.95	70-210 I 199.95
35-105I 199.95	70-210 f4 134.95
New 28-80 XI	CALL
New 28-105 XI	CALL
New 35-200 XI	CALL
35 f2 XI	CALL
300/2.8 APO	2899.95
500 APO f8	369.95

MINOLTA

	w:1.7
X-700	178.95 239.95
X-370N	139.95 199.95

Freedom Zoom 105i 238.95

Zoom 90	174.95	Zoom 65	134.95
AF	99.95	Freedom III	99.95
Freedom 202 SPECIAL			104.95
New Freedom Dual C			104.95
New Freedom Vista w/24mm Lens			CALL
Freedom Tele			139.95
Instant Pro			CALL

MD Lenses

16/2.8	389.95	200/2.8	459.95
17/4	439.95	200/4	58.95
20/2.8	379.95	300/4.5	379.95
24/2.8	204.95	24-50/4	354.95
28/2.8	102.95	35-135/3.5	339.95
28/2	319.95	35-105/3.5	279.95
28-70	109.95	70-210/4	194.95
85/2	204.95	100-300/2.5	183.95
100-300/5.6	294.95	135/2.8	109.95
500/8			359.95

Minolta Macro System

25/2.5	159.95	Bellows III	84.95
50/3.5	209.95	A. Bellows III	159.95
100/4	359.95	Bellows IV	94.95
MC Auto Extension Tube Set			78.95

Flashes & Accessories

3200i	99.95	5200i	199.95
2800 AF	89.95	New 3500	CALL
80 PX	235.00	2000i	74.95
280 PX	87.95	MD-1	173.95
PG-1 Set	99.95	Winder-G	118.95
1200N	269.95	314 I	34.95

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Supplied with Strap, Batteries, & 1 Roll of Color Film

Fuji Discovery 400	123.95
New! Discovery 400 TelePlus	CALL
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New! Discovery 900 Zoom Plus	CALL
Fuji Discovery 2000	219.50
New! Discovery 3000	CALL
New Fuji Mini Dual	CALL
Fuji Reala Film	CALL
Date Models in Stock	CALL

YASHICA

*New Zoom Tec 90	159.95
*$20 Consumer Rebate	
Zoom Tec 380	129.95
NEW T-3 Super	124.95

New Dental Eye II Kit	LOW PRICE

	Body	w/1.9	w/1.7
Super/2000	109.95	149.95	169.95
108 MP	159.95	214.95	249.95
107	149.95	199.95	229.95

YASHICA ML LENSES

24/2.8	79.95	28/2.8	69.95
28-85	129.95	75-200	109.95
35-105	114.95	70-210	139.95
35-70/3.8	99.95	CS-201 Flash	22.95

230 AF 234.95

230 w/28-85			399.95
50/1.8	64.95	70-210 4-5	249.95
24/2.8			199.95
35-70/3.3	CALL	D Back DA-2	64.95
Sigma 70-210 AF			134.95

CONTAX RTS III CALL CONTAX T2 IN STOCK CALL

167 MT CALL

Purchase an RTS III with Lens and Receive a $300 Rebate and a FREE Flash Unit (Valued at $300) From Contax

CARL ZEISS T STAR LENSES

235/2	CALL		
18/4	CALL	135/2.8	CALL
35/1.4	CALL	200/3.5	CALL
85/2.8	CALL	200/4	CALL
100/3.5	CALL	40-80/3.5	CALL
100/2	CALL	60/2.8 Macro	CALL
25/2.8	CALL	85/1.4	CALL
28/2	CALL	180/2.8	CALL
28/2.8	CALL	35-70/3.4	CALL
35/2.8	CALL	80-200/4	CALL
28-85	CALL	TLA-30	CALL
Mutar #1	CALL	Mutar #2	CALL
TLA 280	CALL	TLA-20	54.95

OLYMPUS

OLYMPUS iS-1 CALL

Stylus CALL

NEW Infinity Zoom 330			234.95
Infinity Zoom-200			164.95
NEW Infinity 230			CALL
Infinity Zoom 210			154.95
Infinity Tele			114.95
24/2.8	184.95	50/2 macro	199.95
28/2.8	74.95	28-85/3.5	129.95
50/1.8	59.95	35-105/3.5	149.95
Infinity	89.95	Infinity Jr	83.95
Twin			126.95
Quick Shooter Special			69.95
Infinity II			114.95
Quick Shooter Tele			109.95
Quick Shooter Zoom QD			149.95

OM Zuiko Lenses

OM4T	499.95	OM 4T Black	564.95
21/3.5	244.95	100/2.8	174.95
24/2	319.95	180/2.8	389.95
24/2.8	179.95	200/4	184.95
28/2	334.95	300/4.5	309.95
28/2.8	124.95	500/8	339.95
35/2	199.95	65-200/4	299.95
50/1.8	59.95	50/1.4	169.95
100/2	324.95	50/1.2	229.95
85/2			214.95

OM Flash System

T18	29.95	F280	144.95
T20	64.95	P. Grip Set	118.95
T32	144.95	T45 Batt. Set	94.95
Winder 2	89.95	D Back-4	89.95
T45 w/chas. w/batt			274.95

PENTAX

NEW PZ-10 w/28-80 ...529.95

SF10 ..... CALL

SF1N			278.95
SF-1	249.95	28 80T	CALL
70-210	174.95	70-210T	149.95
50/1.7	64.95	100/2.8M	359.95
50/1.4	114.95	300/4.5EDIF	599.95
28/2.8	109.95	50/2.8M	279.95
135/2.8	124.95	AF-240 FT	93.95
24-50	264.95	AF 400 FTZ	193.95
28-80	209.95	D Black F	89.95
35-70	103.95	35-135	264.95
35-105			164.95
		Body	w/F2
NEW P30T		147.95	189.95
P3N		139.95	187.95
K1000		114.95	149.95
NEW IQ Zoom 60-X			127.95
IQ Zoom-700			138.95
IQ Zoom-900			169.95
New IQ Zoom-105R			CALL

"A" Series Lenses

28/2	309.95	35-70/3.5	139.95
28-80/3.5	134.95	70-210/4	CALL
135/2.8 Special			149.95

Flashes & Accessories

F 280T	109.95	200 S	54.95
AF 400T Kit	279.95	200 T	79.95
AF 080 CRL	159.95	160 S	29.95

RICOH MIRAI

NEW Marai Zoom 3	CALL
MIRAI 35-135	LOW
*Free Date Back for Mirai 35-135	
New Shotmaster Super	CALL
Shotmaster Zoom	CALL
New Shotmaster 70	CALL
Shotmaster Super	CALL
Shotmaster AF	54.95
KR-5 Super	CALL
XR-10M	CALL

Konica

$50 U.S. SAVINGS BOND

*ZUP 80 RC			204.95
*2-Up 28W			164.95
*New Big Mini			129.95
Kanpai			99.95
	Hexanon Lenses		
85/1.8	154.95	200 F4	104.95

TRIPODS

bogen

3000	56.95	3023	112.95
3002	63.95	3024	101.95
3003	67.95	3031	134.95
3010	74.95	3035	154.95
3020	86.89	3040	137.95
3022	94.95	3050	193.95
3060	359.95	3062	443.95
	Video Series		
3120	159.95	3150	239.95
3124	95.00	3127 Dolly	47.95
3140	179.95	3170	89.95
3142	191.95	3191	329.95
	Black Anodized Series		
3125	112.95	3251	
3220	84.95	(w/out head)	169.95
3223	122.95	3250	214.95
3240	149.95	3254 (Dolly)	114.95

Full Line of Acc. In Stock

SLIK

VIDEO TRIPODS	PHOTO TRIPODS
501 VH 39.85	U212AF 99.95
502 QF 49.85	U212 deluxe 58.95
503 QF 59.85	U112 deluxe 49.85
504 QF 69.95	U100 deluxe 35.95
505 QF 109.85	960 G-QL 29.85
EZ-pad 39.85	800 G-QL 19.85
0700 Dolly	56.95

CULLMAN

2101	41.94	2102	44.50
2104	52.95	2502	98.75
2503	132.75	2504	92.75
2902	90.79	2901	109.25
2904	166.75	2903	124.25
2712 Magic-I	117.95	Magic-2	143.95

OLYMPUS

OLYMPUS iS-1 CALL

Stylus CALL

NEW Infinity Zoom 330			234.95
Infinity Zoom-200			164.95
NEW Infinity 230			CALL
Infinity Zoom 210			154.95
Infinity Tele			114.95
24/2.8	184.95	50/2 macro	199.95
28/2.8	74.95	28-85/3.5	129.95
50/1.8	59.95	35-105/3.5	149.95
Infinity	89.95	Infinity Jr	83.95
Twin			126.95
Quick Shooter Special			69.95
Infinity II			114.95
Quick Shooter Tele			109.95
Quick Shooter Zoom QD			149.95

OM Zuiko Lenses

OM4T	499.95	OM 4T Black	564.95
21/3.5	244.95	100/2.8	174.95
24/2	319.95	180/2.8	389.95
24/2.8	179.95	200/4	184.95
28/2	334.95	300/4.5	309.95
28/2.8	124.95	500/8	339.95
35/2	199.95	65-200/4	299.95
50/1.8	59.95	50/1.4	169.95
100/2	324.95	50/1.2	229.95
85/2			214.95

OM Flash System

T18	29.95	F280	144.95
T20	64.95	P. Grip Set	118.95
T32	144.95	T45 Batt. Set	94.95
Winder 2	89.95	D Back-4	89.95
T45 w/chas. w/batt			274.95

PENTAX

NEW PZ-10 w/28-80 ...529.95

SF10 ..... CALL

SF1N			278.95
SF-1	249.95	28 80T	CALL
70-210	174.95	70-210T	149.95
50/1.7	64.95	100/2.8M	359.95
50/1.4	114.95	300/4.5EDIF	599.95
28/2.8	109.95	50/2.8M	279.95
135/2.8	124.95	AF-240 FT	93.95
24-50	264.95	AF 400 FTZ	193.95
28-80	209.95	D Black F	89.95
35-70	103.95	35-135	264.95
35-105			164.95
		Body	w/F2
NEW P30T		147.95	189.95
P3N		139.95	187.95
K1000		114.95	149.95
NEW IQ Zoom 60-X			127.95
IQ Zoom-700			138.95
IQ Zoom-900			169.95
New IQ Zoom-105R			CALL

"A" Series Lenses

28/2	309.95	35-70/3.5	139.95
28-80/3.5	134.95	70-210/4	CALL
135/2.8 Special			149.95

Flashes & Accessories

F 280T	109.95	200 S	54.95
AF 400T Kit	279.95	200 T	79.95
AF 080 CRL	159.95	160 S	29.95

RICOH MIRAI

NEW Marai Zoom 3	CALL
MIRAI 35-135	LOW
*Free Date Back for Mirai 35-135	
New Shotmaster Super	CALL
Shotmaster Zoom	CALL
New Shotmaster 70	CALL
Shotmaster Super	CALL
Shotmaster AF	54.95
KR-5 Super	CALL
XR-10M	CALL

Konica

$50 U.S. SAVINGS BOND

*ZUP 80 RC			204.95
*2-Up 28W			164.95
*New Big Mini			129.95
Kanpai			99.95
	Hexanon Lenses		
85/1.8	154.95	200 F4	104.95

TRIPODS

bogen

3000	56.95	3023	112.95
3002	63.95	3024	101.95
3003	67.95	3031	134.95
3010	74.95	3035	154.95
3020	86.89	3040	137.95
3022	94.95	3050	193.95
3060	359.95	3062	443.95
	Video Series		
3120	159.95	3150	239.95
3124	95.00	3127 Dolly	47.95
3140	179.95	3170	89.95
3142	191.95	3191	329.95
	Black Anodized Series		
3125	112.95	3251	
3220	84.95	(w/out head)	169.95
3223	122.95	3250	214.95
3240	149.95	3254 (Dolly)	114.95

Full Line of Acc. In Stock

SLIK

VIDEO TRIPODS	PHOTO TRIPODS
501 VH 39.85	U212AF 99.95
502 QF 49.85	U212 deluxe 58.95
503 QF 59.85	U112 deluxe 49.85
504 QF 69.95	U100 deluxe 35.95
505 QF 109.85	960 G-QL 29.85
EZ-pad 39.85	800 G-QL 19.85
0700 Dolly	56.95

CULLMAN

2101	41.94	2102	44.50
2104	52.95	2502	98.75
2503	132.75	2504	92.75
2902	90.79	2901	109.25
2904	166.75	2903	124.25
2712 Magic-I	117.95	Magic-2	143.95

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$100 OFF A DIVE VACATION FROM NIKON WITH PURCHASE

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Motormarine II 35 SE W/TTL	349.95
Motormarine II Kit w/Flash	Special CALL
Motormarine 35 SE I	209.95
Motormarine 35 SE W/Bulkhead	CALL
Doers Lens CALL	Macro Lens CALL

STROBES FOR MOTORMARINE

YS20	CALL	YS50MS	CALL
YS200	CALL	YS50A	CALL

Accessories for Nikonos

15/3.5UW	CALL	ViewFndF-15	35 CALL
17/3.5UW	CALL	20/3.5UW	CALL

Strobes for Nikonos

YS50TTL	CALL	YS100TTL	CALL
YS50A			CALL

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SEA KING — ALL WEATHER EQUIPMENT CASES

SK 518 "18.5x14.5x5.7"	LOWEST PRICE
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SK 718 "18.5x14.5x7.2"	
SK 821 "21.5x14.5x9"	
SK 822 "22.5x19.6x9"	
New SK 827 2634 x 18 x 1812	

Most avail. in Black, Gray or Yellow

NIKONOS-V

Nikonos V w/35 f2.5	509.95		
Nikonos V Body Only	389.95		
15:2.8 UW	1189.95	28:3.5 UW	259.95
20:2.8 UW	519.95	28:2.8 LW	154.95
80 f4	249.95	DF-11	239.95
DF-10	59.95	DF-12	134.95
35-2.5			119.95
Viewfinder for 35-80			16.95
SB 102 Flash			749.95
SB 105 Flash			374.95
Double TTL Synch Cord			109.95
Double Bracket Set			209.95
Extension Arm Set			97.95
Sekonic L164B Meter			164.95
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28/2.5	79.00	NEW 17/3.5	299.00
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200-500	1069.00	70-210/3.5	279.00
500/8	309.00	80-210/3.8	109.95
28-70/3.5	114.95	80-200/2.8 LD	729.00
New 28-70	134.00	300/2.8 LD	1899.00
New 70-210/4.5			134.00

Price Does Not Include Mount

AUTO FOCUS	Maxxum	Nikon	SF-1
New 28-70/3.5	139.00	139.00	139.00
90/2.8	299.00	299.00	299.00
300/2.8	2299.95	2299.95	2299.95
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90-300/4.5	179.00	179.00	179.00

Samyang

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35-70/3.5	98.95
60-300	149.95
70-210/4-5.6	149.95
80-200 F4	99.95
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For Auto Focus Lenses	CALL

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24-70	CALL	28-105/2.8	199.95
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SP 147 VP-AC STROBE W/VARIABLE POWER

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180/4	2433	A12	572
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100/3.5 CF	1974	Ext. Tube 8	242
120/4 Mac	2214	Ext. Tube 16	225
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150/4 CF	2126	Ext. Tube 56	276
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SCA 390	141	Ext Tube 32	242
SCA 590	169	Ext Tube 56	276
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NPC Polaroid Back SQA			CALL

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Polaroid Back	290.00
L-Grip Super	159.00

645 1000S

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65/4.5C	1089.00	180/4C	969.00
90/3.5	799.00	250/4.5C	1199.00
127/3.5	949.00	360/6.3	1459.00
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65/4Z	1089.00	180/4.5Z	1049.00
75/4.5Z	1999.00	250/4.5Z	1099.00
90/3.5Z	899.00	360/6Z	1499.00
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C220F Body	Stock	80/2.8	396.00
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35/3.5	429.50	120/4 Mac	458.95
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451	89.00	505	109.95
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- Apron
- 3-8x10 Trays
- Darkroom Book
- Thermometer
- Squeegee

ENLARGING LENSES

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40/4	124.95	105/5.6	149.95
50/2.8	86.95	135/5.6	222.95
63/2.8	128.95	150/5.6	314.95
75/4	89.00	180/5.6	429.95
210/5.6	486.95	240/5.6	969.95
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135/5.6	269.95	150/5.6	299.95
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180/5.6	CALL	210/5.6	CALL

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C760 Dichro Enlarger			399.95
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D-5V XL Chassis			859.95
D5VXL Dichro Enlarger			1599.95
Chromegatrol Power Supply			409.95
D5500 Cond. Enlarger			999.95
Pro-Lab II Cond			999.95
Pro-Lab II Color			1499.95
D5-3 Lens Turret			139.95
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Sekonic

L-328 Digi F			248.95
L188	43.95	L398 Studio	88.95
L158	32.95	L488 Spot	299.95
L318 Digi	139.95	L164 B	164.95
NEW 718 Digipro		399.95	$20 Rebate

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Scout 2	34.95	Luna Pro	144.95
Pilot 2	54.95	L-Pro SBC	179.95
N100	79.95	L-Pro F	224.95
Luna Lux	109.95	Ultra Pro	519.95
Multi Pro	299.95	Ultra Spot	389.95
New Luna Star F			249.95
Color pro 2F	489.95	Color pro 3F	719.95

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Auto III	139.95	Flash IV	428.95
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527	8005	636	
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604	612	704	
605R	614 Pro	706	
606	615 Pro	709	
NEW 607	620	757 B Pack	
608	622	8003	
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	418	434	402
	415	416	p-655
	405	414	p-684
	P675	CALL	p-695

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803	47.95	804	59.95	DS	39.95
DV	59.95	DT	74.95	D5	109.95

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8x20BCA	319.95	10x40BACF	709.95
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10x25 CF Venturer	71.95
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8x30BCFTGA	569.95	10x40BCFTGA	739.95
8x30BIFGA	509.95	7x50BIFGA	809.95
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(B) "3 LENS BEGINNERS DREAM" SLR OUTFIT

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(D) "STRICTLY FOR THE STARTERS" SLR OUTFIT

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(F) "FOR THE NATURE LOVER" SLR OUTFIT

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	A.	B.	C.	D.	E.	F.	G.	H.
CANON T-50	$349	$279	$379	$199	$249	$299	$499	$379
NEW CANON T-60	$349	$279	$359	$229	$279	$299	$559	$339
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CANON EOS 850	$509	$329	$559	$249	$299	$379	$959	$509
CANON EOS 650	$679	$539	$709	$339	$479	$529	$1109	$609
CANON EOS 630	$749	$599	$799	$399	$549	$619	$1299	$699
NEW CANON EOS 10s	$859	$719	$909	$519	$649	$699	$1409	$799
CANON EOS I	Call	Call	Call	Call	Call	Call	Call	Call
CHINON CM-7	$309	$269	$349	$179	$229	$279	$559	$309
MINOLTA X-700	$429	$399	$449	$279	$329	$349	$659	$489
MINOLTA X-370	$359	$349	$399	$229	$279	$279	$509	$399
MINOLTA 3000i	$439	$399	$509	$269	$319	$399	$759	$459
MINOLTA 5000i	$579	$529	$639	$359	$459	$489	$1139	$539
MINOLTA 7000i	$659	$619	$759	$459	$559	$599	$1159	$659
MINOLTA 8000i	$809	$759	$859	$599	$659	$719	$1359	$809
NEW MINOLTA 7xi	$849	$779	$899	$499	$589	$639	$1199	$699
MINOLTA 7000	$609	$479	$659	$359	$459	$529	$1159	$559
MINOLTA 9000	$759	$629	$759	$559	$579	$659	$1259	$759
NIKON N-2000	$459	$429	$509	$359	$379	$399	$759	$559
NIKON N-4004	$549	$449	$609	$369	$419	$459	$859	$459
NEW NIKON N-6006	$699	$599	$799	$499	$549	$649	$1099	$699
NEW NIKON N-8008S	Call	Call	Call	Call	Call	Call	Call	Call
NIKON N-8008	$859	$779	$959	$629	$729	$759	$1359	$859
NIKON N-6000	$549	$489	$679	$399	$449	$499	$999	$599
NIKON FM-2	$599	$549	$649	$429	$469	$559	$899	$599
NIKON F-3 HIGH POINT	$1059	$999	$1099	$899	$949	$989	$1399	$1199
PENTAX P-3	$329	$279	$349	$199	$239	$249	$549	$389
PENTAX P-3N	$359	$299	$359	$229	$259	$289	$609	$459
PENTAX P-30T	$379	$319	$389	$249	$269	$279	$599	$449
PENTAX K-1000	$329	$259	$349	$179	$199	$249	$499	$289
NEW PENTAX PZ-10	$599	$449	$699	$369	$449	$549	$949	$649
PENTAX SF-1	$549	$399	$609	$299	$379	$439	$859	$559
PENTAX SF-10	$609	$459	$709	$379	$449	$559	$959	$659
RICOH KR-30SP	$339	$279	$359	$199	$239	$289	$559	$399
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285HV flash	$79
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5200 flash	$59
628AF	$39
636AF flash	$79
NEW Series 1 600 Modules	Call
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388 flash	Call
NEW 383 flash	Call
2000DZ flash	Call
244D flash	$39
266D flash	Call
433D flash	$59
444D flash	$69
433AF flash	Call
544 flash	$139
622 flash	$209
dedicated modules	Call
DX-8R ringlight	$169

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45 CL-3 flash	$229
45 CL-4 flash	$279
45 CT-5 flash	$359
60 CT-1 flash	$419
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KALIMAR

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NEW EOS 10S Body	Call
EOS 630 Body	$259
EOS 650 Body	$229
EOS 700 Kit	Call
EOS Rebel Body	$159
NEW EOS Rebel S Kit	Call
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EF 28-70mm/3.5	$169
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EF 35-70mm/3.5	$129
EF 35-105mm/3.5	$189
EF 70-210mm/3.5USM	Call
NEW EF 80-200mm/4.5	Call
NEW EF 75-300mm/4	Call
EF 70-210mm/4.0	$169
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EF 100-300mm/4.5US	Call
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EF 600mm/4.0L	Call
EF 28-80mm/2.8L	Call
EF 80-200mm/2.8L	Call
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NEW T-60 Body	$129
T-50 Body	$119
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FD 35-70mm/3.5	$69
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199A Flash	Call
188A Flash	$49

NEW Snappy AF	Call
MEGA Zoom 105	Call
NEW Photura	Call
NEW Sure Shot	Call

Nikon

NEW F4 AF	Call
NEW N-8008S Body	Call
NEW N-6006 Body	Call
N-8008 Body	Call
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N-4004S Body	$249
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AF 28mm/2.8	Call
AF 50mm/1.8	Call
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AF 60mm/2.8 micro	Call
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AF 28-70mm/3.5	Call
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AF 35-70mm/3.3	Call
AF 35-105mm/3.5	Call
AF 35-135mm/3.5	Call
AF 70-210mm/4.0	Call
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SB-20 Flash	$139
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SB-23 Flash	$69
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FM-2 Black Body	Call
NEW N-6000 Body	Call
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24mm/2.0	Call
28mm/2.8	Call
35mm/1.4	Call
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200mm/4.0	Call
35-135mm/3.5	Call
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One Touch Macro	$119
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Zoom Touch 400	Call
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X-370N Body	Call
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AF-XI 28-105mm/3.4	Call
AF-XI 35-200mm/4.5	Call
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AF 28-135mm/4.0	$249
AF 70-210mm/4.0	$139
AF 75-300mm/4.5	$239
AF 100-200mm/4.5	Call
AF 35-80i-mm/4.0	Call
AF 35-105i-mm/3.5	Call
AF 70-210i-mm/3.5	$189
AF 80-200i-mm/4.5	$139
AF 100-300i-mm/4.5	$259
NEW 5200-i Flash	Call
3200-i Flash	$89
2000-i Flash	$59
NEW 3500xi Flash	Call
314-i Flash	Call
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Freedom 90	$169
New Zoom 105i	Call
Freedom Tele	$139
New Freedom AF 35	Call
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SF-1 Body	$239
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AF 50mm/1.4	$129
AF 28-80mm/3.5	$169
AF 35-70mm/3.5	$109
AF 35-135mm/3.5	$289
AF 70-210mm/4.0	$169
Tak 70-210mm/4.0	Call
Tak 28-80mm/3.5	Call
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AF-330FTZ Flash	Call
AF-140C Flash	Call
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AF 400FTZ Flash	Call
AF 200SA Flash	$39
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P-3N Body	Call
P-301 Body	$149
K-1000 Body	$99
NEW P-30T Body	Call
50mm/1.7	Call
28-80mm/3.5	Call
70-210mm/4.0	Call
Winder II	Call
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Winder II	Call
Infinity Zoom 200	Call
Super Zoom 330	Call
Infinity Twin	$139
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NEW Stylus	Call

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AF 70-210mm/4.5	$189
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FX-3 Super 2000	$89
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Samurai (4x)	Call

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AF 35-135mm/3.5	Call
AF 35-135mm/3.5 UC	Call
AF 70-210mm/4.5 U.C.	Call
AF 70-210/3.5 APO	Call
AF 80-300mm/4.5	Call
AF 75-300mm/4.5 APO	Call
AF 180mm/5.6 APO	Call
AF 180mm/2.8 APO	Call
AF 400mm/5.6	Call
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New AF 90-300mm/4.5	Call
New AF 90mm/2.5	Call
AF 2x Tele. Converter	Call
AF 70-210mm/3.5	$139

Tokina

AUTOFOCUS LENSES

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AF 28-70mm/2.8	Call
AF 70-210mm/4.5	Call
AF 35-200mm/4.0	Call
AF 80-200mm/2.8	Call
AF 300mm/2.8	Call
AF 400mm/5.6	Call

Vivitar

AUTOFOCUS LENSES

AF 70-210mm/4.5	$89
AF 28-70mm/3.5	$109
AF 28-200mm/3.5	$189
AF 60-300mm/4.0	$189

Kalimar

28mm/2.8	$49
135mm/2.8	$49
28-105mm/3.5	$169
28-200mm/3.8	$169
60-300mm/4.0	$169
500mm/8.0	$199

SAMYANG

AUTOFOCUS LENSES

AF 28-70mm/3.5	$169
AF 70-210mm/4.0	$169
AF 35-135mm/3.5	$219
AF 28-200mm/4.0	$279
28-70mm/3.5	$119
28-200mm/4.0	$169
80-200mm/3.9	$119
60-300mm/4.0	$159
500mm/8.0 mirror	$149

ΣSIGMA

24mm/2.8	Call
35-70mm/3.5	$59
35-135mm/3.4	$119
28-70mm/3.5	$79
70-210mm/3.5	Call
75-300mm/4.5	$139
28-70mm/3.5 U.C.	Call
70-210mm/4.0 U.C.	Call
28-200mm/4.0	Call

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New 504 tripod	$69
New 505 tripod	$109
New 512QF tripod	$75
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Victory 150	$29
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Victory 550	$49
Victory 650	$59
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SB-16	179.95	AS-7	59.95
SB-17	179.95	AS-6	37.00
SB-18	49.95	AS-10, 11	29.95
SB-20	144.95	SC-12	94.95
SB-21	299.95	SC-13,14	44.95
SB-22	99.95	SC-15	19.95
SB-23	74.95	SC-17	49.95
SB-24	224.95	SC-18, 19	27.50
SB-140	399.95	SC-23	84.95
SD-8 Power Pack			97.95

NIKON MOTOR DRIVE SYSTEM

MD-4	304.95	MC-4	27.90
MD-12	224.95	MC-12A	44.95
MD-14	169.95	MC-3,11	29.95
MK-1	109.95	MF-6B	64.95
MH-2	89.95	MF-6A	249.00
MN-2	79.95	MR-3	28.95
MA-4	349.95	Pistol Grip II	44.95
MW-2	1045.00	AH-3	24.50
ML-2	229.95	AP-2	64.95
MC-10	39.95	DB-2	44.95

NIKON CAMERA & LENS CASES

CL-13, 20	29.95	CF-30(FA)	29.95
CL-15	29.95	CF-300(FA)	9.95
CL-32,22	29.95	CF-21	49.95
CL-30,31,41	22.95	CF-45	44.95
CL-35A	29.95	CF-46	49.95
CL-38	34.95	CF-22	64.95
CL-36, 40	39.95	CF-21	63.95
Case LFG/EM/35-105			14.95

COMPARTMENT CASES & STRAP

FB-8	189.95	FB-16	79.95
FB-11A	264.95	FB-17	49.95
FB-14	109.95	AN-4 Y or B	18.50
FB-15	189.95	AN-6 Y or W	24.95

NIKON FILTERS

52 L37C	19.95	52 LIBC	19.95
52 Color	17.95	52 ND	18.95
52mm Soft Focus - 1, 2			42.95
62 L37C	29.95	62 LIBC	42.95
62 Color	29.95	72 L37C	44.95
72 LIBC	44.95	72 Color	43.95
77 L37C	72.95	82 L37C	74.95
95 L37C	79.95	122 L37C	139.95
122 Color	139.95	52 Pola	49.95
62 Pola	64.95	72 Pola	79.95
52mm Circular Polarizer			59.95
62mm Circular Polarizer			69.95
AF-1 ... 34.95	AF-2		59.00

NIKON ORIGINAL HOODS

HN-1, 2, 3, 7, 9, 21, 24			16.95
HN-12, 23	24.50	HN-13, 26	24.95
HS-7,9,10,11,12	19.95	HB-1,2,3	16.95
HK-2, 11, 12	21.95	HK-4, 6, 7	24.95
HK-10, 14, 15, 16			24.95

SIGMA

AF ZOOM CAMERAS

28 AF (28-50)	174.95
35 AF (35-70)	179.95
50 AF (50-100)	184.95

NEW 280 AF Flash f EOS, Nikon AF, Maxxum i, Pentak AF ... 74.95

MINOLTA

	Body	f1.7	f1.4
X-700	174.95	239.95	319.95
X-370	124.95	189.95	274.95
X-370N	139.95	X-9	Call
Zoom 90	179.95	Zoom 70	154.95
Zoom Extender 120			44.95
Creative Filter Set			19.90
Freedom AF35	69.95	Freedom III	89.95
Freedom 100	99.95	Freedom 200	99.95
Freedom 50	44.95	Freedom 60	119.95
Freedom 101	74.95	Freedom 202	99.95
Dual-C	99.95		
New Freedom Zoom 105i			239.95
New Vista Panorama			144.95
Freedom Dual	99.95	Freedom Tele	139.95
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Weathermatic Dual			164.95
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Weathermatic A			94.95
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7.5/4	499.95	135/3.5	34.95
17/4	399.95	200/2.8	449.95
16/2.8	344.95	200/4	59.95
20/2.8	369.95	250/5.6	124.95
24/2.8	199.95	300/4.5	349.95
24/2.8 VFC	374.95	400 APO	1229.
28/2.8	99.95	500/8	344.95
35/2	369.95	24-50	254.95
35/1.8 MD	229.95	24-35	224.95
35/2.8 Shift	799.95	28-70	109.95
35/2.8	89.95	28-85	199.95
50 Mac	219.95	35-105	284.95
50/1.7	54.95	35-135	319.95
50/1.2	199.95	35-200	699.95
85/2.0	599.95	70-300	189.95
100 Macro	329.95	100-300	294.50
100/2.5	194.50	100-500	1399.
135/2.8	104.95	2X 300L	129.95
135/2	389.95	2X 200S	189.95

FLASHES

200X	59.95	220X	39.95
132X	74.50	118X	39.95
80PX Mac	209.95	280 PX	89.50
4000 AF	164.95	5200i	199.95
2800 AF	89.95	1800 AF	59.95
Macro Flash 1200			239.95

MINOLTA ACCESSORIES

MD-1 Motor Drive			164.95
Power Grip II 133		IRI Set	149.95
Winder for Minolta			34.95
Winder G 84.95		Winder D	139.95
TR-1 Tripod			27.50
Quartz Data Back G			84.50
Angle Finder VN 79.95		Magnifier	29.95
Remote Cord S	24.95	Cord L	34.95
Auto Bellows			164.95
Slide Copier 79.95		Rail	89.95
Bellows III 99.95		Bellows IV	89.95
12.5 Bellows 144.95		25.5 Bellows	144.95
50 Bellows 179.95		100 Bellows	154.95

RICOH

Shotmaster AF	59.95
Shotmaster AF Super	Call
Shotmaster Dual	99.95
Shotmaster Zoom	144.95
Shotmaster Zoom Super	Call
Shotmaster Zoom 70	Call
All Shotmaster w/ Q Date	In Stock
TF-500 ... 134.95	FF-7 ... 99.95
FF-90 SUP 122.95	Dual QD 119.95
TF-500D 149.95	FF-7D 119.95
2.2X Tele for FF-90	39.95

Close-up & Tele Lens Set FF 90-4F-70 34.95
Wireless Shutter Release 24.95
X1 Tele-Shotmaster 49.95

2 Year Extended Warranty 9.95

*Mirai 35-135	299.95
Mirai 105	169.95
Teleconverter TC-200M	69.95
Wide Angle 28mm	54.95
Speedlight SL-301M	89.95
Data Back DB-5M	56.95
Grip Extender 10 ... Grip Strap	19.95
Mirai 4 Year Ext. Warranty	29.95
Flash for Mirai	59.95

Free Grip- Belt & Grip Ext. w Mirai 35-135

KR-5 Super	109.95	KR-10M	149.95
XR-10	134.95	KR-30SP	199.95

RIKENON LENSES

24-40/2.8	234.95	50/1.4	109.95
35-70	74.95	70-210	199.95
28/2.8	74.95	60-300	Call
50/2.0	42.95	75-300	199.95
50/1.7	62.95		

Ext. Ring Set 49.95 | 2X Macro 49.95
Angle Finder 79.95 | Data Back 3 54.95
SL-300P 129.95 | PX Flash 44.95
TTL Bracket 44.95 | Remote Cord 29.95
SL-300P 79.95

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Nikonos V w/35/2.5			479.95
Nikonos V Body			374.95
Original Nikonos Case			39.95
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15/2.8	1199.95	DF-11	219.95
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28/3.5 UW	254.95	80-4 UW	259.95
SB-102 Outfit w/Case			709.95
SB-103 Outfit w/Case			349.95
Nikonos Close-up Kit			159.95
Case for Close-up Kit			44.95
DF-10 ... 44.95	DF-12		129.95
28mm/35-80mm Finder			19.95
Double TTL Sync Cord #10204			109.95
Double Bracket Set #10201			239.95
Extension Arm Set #10203			109.95
Sensor Holder #10202			49.95
On Land TTL Sync Cord #10205			59.95

SEA & SEA NIKONOS ACCESSORIES

15/3.5	Call	20/3.5	Call
SWL-16 Conversion Lens			184.95

SEA & SEA

Motor Marine II 35SE			Call
Motor Marine I 35SE			219.95
Close-up 39.95	Macro Lens		69.95
20m SWL Cable	16m SWL		Call
35mm Ext. Tube 1, 2, 3		ea.	59.95
YS 100 TTL	Call	YS 150	Call
YS 20	Call	YS 50A	Call
YS 50m	Call	Sea-Arm	89.95

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Dis 400	129.95	Dis 500	149.95
Dis 900	169.95	Dis 3000	254.95
Dis 2000	209.95	Mini Dual	124.95
Dis-60	99.95	DL-160	119.95
DL-200	99.95	DL-350	184.95
DL-300	134.95	DL-160 QD	129.95
DL-400	149.95	DL-400 QD	164.95

YASHICA

	Body	f1.9	f1.4
FX-103	149.95	189.95	249.95
FX-3 Super	109.95	149.95	199.95
FX-108 MP	149.95	189.95	249.95
CS 201	29.95	CS 221	39.95
CS 220	29.95	CS 140	19.95
New Dental Eye II Kit			949.95
AC Adapter/Eye II			49.95
Quartz Data Back			154.95
ZX Lens for Dental Eye			64.95
100 DX Medical Kit			969.95
Yashica Camera Case			14.50

YASHICA LENSES

15/2.8	349.95	1000/11	689.95
35/2.8	74.95	35-70	79.95
50/1.9	39.95	28-85	109.95
50/1.4	99.95	35-105	109.95
135/2.8	59.95	42-75	74.95
200/4.0	99.95	75-150	89.95
100/3.5	129.95	75-200	99.95
FX103 Winder			39.95
FR Winder			89.95

T-3	119.95	T-3 Data	139.95
T-3 Super	134.95	T-3 Super D	149.95
Zoom Tec 60	109.95	Tec 60 D	124.95
Zoom Tec 80	149.95	Tec 80 D	169.95
Zoom Tec 90	169.95	Tec 90 D	179.95
Mini AF	79.95	Mini AF D	99.95

KONICA

TCX	219.95	259.95	339.95
FT-1	299.95	339.95	419.95
MT-100	69.95	Kanpai	84.95
A-4 Date	99.95	Z-UP 28	149.95
A-4	89.95	Z-UP 80	199.95
Big Mini	129.95	Pop Super	44.95
Big Mini w/Date			139.95

2 Year Extended Warranty 9.95

HEXANON LENSES

35/2.8	84.95	135/3.5	39.95
35/2	184.50	200/4	69.95
50/1.8	39.95	35-70	89.95
50/1.7	49.95	45-100	299.95
85/1.8	124.95	FC Winder	39.95
100/2.8	79.95	X-20 Flash	24.50
135/2.5	69.95	X-24	139.95

MINOX

35 ML	259.95	EC Set	249.95
GTE	264.95	AF-900	99.95
35 GT-E	119.95	35 MB	199.95
35 AF w/AF-F Flash			164.95
LX Sub Miniature			599.95
LX Black	629.95	Platin	1999.95
New Touring 3333			419.95
T-8 Pocket Telescope			284.95

MINOX FLASHES

FC35	69.95	TC-35	109.95
MF-35 ST	94.50	MT-35	144.95
AF-F	39.95	FC-E	94.50
FC-35 ST	89.95	FA-35	39.95
Standard Case			34.95
NEW Flash for EC			99.95
NEW Date Back			84.95
Belt & Wrist Case			44.95
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Agfapan-36 (ASA)	4.95	w/P.13.50	
Minicolor 15 exp	5.50	w/P.12.95	
Minicolor 36 exp	7.99	w/P.19.95	
Minichrome 36 w/Proc			13.99

CHINON

	Body	f1.9	f1.4
CP-7M	179.95	209.95	239.95
CM-7	114.95	Call	Call
CM-5	119.95	159.95	189.95
CP-5	129.95	169.95	199.95
CP-9 AF Body			199.95
28-70 AF 129.95		70-210 AF	229.95
35-135-3.5 AF			249.95
AFS-120 AF 19.95		AFS-280	99.95
Genesis III 274.95		Genesis II	199.95
G-L 39.95		GL-S	64.95
Monami	Call	Belami AF	74.50
3501	139.95	4001	Call
5001	144.95	3001	124.95
6001	Call	5501	Call
Splash AF	Call	Splash GX	Call
GS-320 Flash for Genesis			94.95
105 Lens for Genesis			49.95
1.4X Tele 89.95		0.8X Wide	69.95
90 Lens for 5001			14.95

3 Year Extended Warranty 9.95

S-250	34.50	S-380	79.95

CONTAX

	Body	f1.7	f1.4
*159MM	274.95	339.95	399.95
167MT	Call	Call	Call
T-2	Call	RTS III	Call
Data Back for T-2			79.95
Contax Camera Case 159			29.95

ZEISS LENSES

16/2.8	Call	250 Back	549.00
35/2.8 PC	Call	139 Winder	59.95
35/1.4	Call	RTF 540	259.95
60/2.8 Mac	Call	Data Back	54.95
85/2.8	249.95	D-7	219.95
100/2.8 M	Call	D-4, D-5,	104.95
200/4	Call	D-6	64.95
200/3.5	399.95	P-5	59.95
40-80	669.95	P-6	49.95
Mutar 2X Converter			249.95
Contax to Hasselblad Adapter			139.95

ZEISS LENSES MM-MOUNT

18/4	Call	100/2	Call
25/2.8	Call	100/3.5	Call
28/2	Call	135/2	Call
28/2.8	Call	135/2.8	Call
35/1.4	Call	180/2.8	Call
35/2.8	Call	200/4	Call
50/1.7	Call	300/4	Call
50/1.4	Call	28-85	Call
85/1.4	Call	35-70	Call
85/2.8	Call	80-200	Call

ELECTRONIC FLASH ACCS.

TLA EXT CORD

TLA20	49.95	TLA30	94.95
100	19.95	TLA280	169.95
100SS	21.50	300SS	21.50
TLA Multi Flash Con -S			21.95
TLA Ext. Con -S			19.95
TLA Attachment Adapter			14.95

CABLE SWITCH

Infrared Con. Set S			119.95
L-30	16.95	L-100	19.50
L-300	19.95	L-1000	24.50
Auto Bellows	118.00	Double Cable	19.95
Slide Copier	54.95	Focusing Rail	44.95

PENTAX

	Body	f2.0A	f1.7A
K-1000	114.95	159.95	174.95
P-3N	139.95	184.95	204.95
P-30T	139.95	184.95	204.95
LX	619.95	659.95	674.95
IQ-700	149.95	IQ-700D	159.95
IQ-900	179.95	IQ-900D	189.95
IQ-60X	129.95	IQ-60XD	139.95
IQ 105 Super			229.95
IQ 105 Super QD			239.95
PC-303	49.95	PC-505	74.95

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15/3.5	549.95	200/4	209.95
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20/2.8	379.95	300/2.8ED	2099.95
28/2	199.95	400/2.8ED	3949.
50/1.2	239.95	400/5.6	509.95
50/2	44.95	1200/8 ED	6400.
85/1.4	499.95	TA 2X	39.95
TA 28-80	89.95	2X AS	119.95
135/1.8	544.95	2X AF	159.95
200/2.8 ED	779.95	1.4XL	194.95
Motor Drive w/Batt Pack			154.95
Auto Bellows A w/Cable			169.95
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Slide Copier 69.95	Angle Finder		99.
Macro Focus Rail III			49.95
Auto Extension Tube Set			99.95

PENTAX ACCESSORIES

AF-240Z	59.95	AF-14	19.95
AF-260SA	59.95	ME Winder	90.00
AF-160 SA	29.95	AF-200S	44.95
AF-280T	109.95	AF-200T	59.95
AF-400T	249.95	Eye Cup	4.95
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Transistor Power Pack			64.95
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AF80C Ring Light			179.95
Case for ME-MX-A3000			14.95
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Winder for Pentax ME Super			49.95

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FA-1	82.	FE-1	89.
FA-1W	88.	FF-1	63.
FA-2	29.	FB-1	103.
LX Winder 179.95		LX Motor	239.95
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LX Focusing Screens		19.95 & up	
Grip A 12.50	Grip B		9.95
Infrared Remote Release			24.95

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IS-1	Call	IS-1 Quartz Date	Call
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100/3.5 ..... 1974.
40/4 ..... 3339.
120/4 ..... 2214.
50/4 ..... Call
135/5.6 ..... 1890.
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350/5.6 ..... 3328.
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150/2.8 ..... 2023.00
80/2.8 ..... Call
250/4 ..... 2318.00
110/2 ..... 2167.00
350/4 ..... 5024.00

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A24 Mag ..... 631.
A16 ..... 631.
70 Mag ..... 911.
A12V 498.00
A16S 399.95
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NPC Polaroid Back 169.95
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Sheet Film Holder 104.00
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Ext Tube #10 179.
#16 ..... 225.
#32 ..... 242.
#56 ..... 276.
#64-85 ..... 636.
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506 ..... 39.95
507 ..... 42.95
522 ..... 552.95
540 ..... 999.00
712 ..... 552.00

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Olympus	52.00	56.50
Pentax LX	52.00	56.50
Hass 500CM, ELM-X	135.00	140.00
Hass 500 Split Image	160.00	170.00
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Mamiya RZ67	125.00	130.00
Mamiya 645	116.00	121.00
Mamiya 645 Super	101.00	104.95
Mamiya C330S	101.00	104.95
Bronica SQ-A	101.00	104.95
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Pentax 6x7	106.50	110.00
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Inner Bayonette Ext. Tube 94.50
6x7 Ext. Tube (outer bay) 47.95
35/4.5 FE 651.95
200/4 ..... 361.20
45/4 ..... 454.94
300/4 ..... 671.66
55/4 ..... 468.70
500/5.6 ..... 1414.70
75/4.5 ..... 313.04
400/4 EDIF 3258.54
75/4.5 shift 1126.60
600/4 ..... 2572.26
90/2.8 ..... 319.06
800/4 ..... 4490.06
105/2.4 ..... 288.96
800/6.7 ..... 5641.60
120 soft 364.54
1000/8 ..... 3973.20
135/4 mac 313.04
1.4X 414.52
165/2.8 ..... 336.26
2X 427.42
165/4 LS 382.70
Hand Grip 54.95
HQ 2X Teleconverter for 6x7 ..... 149.95
Rigid Mag Hood 79.95
6x7 Carrying Case 59.95
Trunk case 219.95
Close-up 68.50
6x7 Hood 39.95
Focus. Ring 19.95
Helicoid Ext. Tube 84.95
Remote Battery Cord 22.95
Right Angle Finder 144.95
2X Magnifier 57.95

PENTAX 645

MULTI-MODE MEDIUM FORMAT
body $856.99

Body w/75/2.8 & 120 insert 1165.73
120 or 220 Film Holder 104.92
70mm Film Holder 549.95
35/3.5 ..... 386.14
135/4 LS 480.74
45/2.8 ..... 354.32
200/4 ..... 306.16
55/2.8 ..... 306.16
300/4 ..... 1746.66
75/2.8 LS 386.14
600/5.6 ED 2438.10
75/2.8 ..... 203.82
80-160 ..... 713.80
120/4 mac 412.80
1.4X 276.80
150/3.5 ..... 278.64
2X 312.18
Adapter for 6x7 lens to 645 ..... 79.95
Auto Extension Tube Set 189.95
Auto Bellows 645 ..... 659.95
Hellicoid Extension Tube 74.95
Reverse Adapter Set 64.95
Pentax 2X Magnifier 49.95
Right Angle Finder 144.95
Remote Battery Pack 44.95
Focusing Screens ..... ea. 34.95
Pentax Rubber Lens Hoods 645 24.95
Pentax Carrying Case 64.95
Pentax Metal System Case 645 259.95

BRONICA

Authorized U.S.A. Bronica Dealer

ETRS

ETRS Body 399.95
ETRSi w/120 Ei Back 895.00
WL Finder 99.95
Prism Finder 299.00
AE Prism 599.00
HP Finder 499.95
Rotary 339.00
SPORTS 359.00
ETRS Focusing Screens ..... ea. 39.95
40/4 ..... 699.00
200/4 ..... 799.00
50/2.8 ..... 639.95
250/5.6 ..... 859.00
55/4.5 PCS 3999.
500/8 ..... 1999.00
75/2.8 ..... 399.00
2X Conv 539.95
100/4 M 759.95
120 Film Back 199.95
150/3.5 ..... 639.95
Film Inserts 134.95
120/220 Back Ei w/Insert 249.00
Speed Grip E ..... 149.
Polaroid Back 199.
Winder 329.95
Ext. Tube 229.95
Motor Drive 499.95
Auto Bellows ..... Call
Diopter 28.95
4.5x6 Bk 249.95
70 back ..... Call
35 Back 299.00
ITRSI Flash Bracket 107.00
SCA 386 Flash Adapter ..... Call
Pro Lens Shade 248.00

SQ-A, SQ-AM

SQA Body ..... Call
SQAi w/120 Ai back 1248.
WL Finder 98.00
Prism Finder ..... 378.
MF Finder ..... CALL
HP Finder ..... 589.
ME Prism ..... 528.
AE Prism ..... 648.
SQ Focusing Screens ..... ea. 37.95
40/4 PS ..... 1049.
150/3.5 ..... 749.95
50/3.5 PS ..... 949.
200/4.5 ..... 838.00
65/4 PS 879.00
200/4.5 PS ..... 999.
80/2.8 ..... 449.95
250/5.6 ..... 839.95
80/2.8 PS 639.00
250/5.6 PS ..... 1099.
110/4 PS 949.00
500/8 ..... 1999.95
150/4 PS ..... Call
New 500/8 PS 5395.
50/3.5 ..... 699.95
140-280 ..... Call
Bronica 2X for SQ 549.95
Film Backs w/insert (specify) 299.95
NEW Film Inserts w/case (specify) 349.00
35mm Back 359.00
Pro Lens Hood ..... 268.
Orig. Hoods 28.95
Polaroid backs ..... 249.
Speed Grip 168.00
Auto Bellow ..... Call
Ext. Tube ..... ea. Call
NPC Polaroid Back SQA 164.95

GS-1

GS-1 w/120 Back 1252.00
WL Finder 99.90
Prism Finder ..... 398.
AE Prism ..... 578.
Diopters ..... ea. 24.50
NEW AE Rotary Prism 748.00
50/4.5 ..... 999.00
150/4 ..... 899.95
65/4 ..... 899.00
200/4.5 ..... 999.95
100/3.5 ..... 599.95
250/5.6 ..... 1049.95
110/4 Mac 1049.00
500/8 ..... 5495.00
Bronica 1.4X or 2X Converter 519.00
Film Back w/insert (specify) 298.00
Film Inserts w/case (specify) 165.00
Speed Grip G ..... Call
Grip Hoods ..... 28.50.
Pro Lens Hood ..... Call
Orig Hoods 44.95
Auto Bellows ..... Call
Ext. Tube ..... ea. 32.95
NPC Polaroid Back/GS-1 ..... 184.95
G-1 Speed Light 298.00
20° Electro Cable Release 39.00

BEATTIE

Converter for RB Long Roll ..... Call

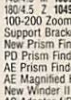
PCP 80 Projector	2495.00
75/3.5	999.00
150/3.5	569.00
250/4	1199.00
80 Tray	69.00
Projector Case	199.95

MAMIYA

LOWEST PRICES!!!
WE WILL NOT BE UNDERSOLD!!!

RZ67 Body, Hood, Screen, Strap, Front & Rear Cap w/90/3.5 ..... Only $2138.00
120 Back ..... 289.
220 back ..... 289.
120/220 6x4.5 Back 319.00
120/220 6x5 Back 319.00
120/220 6x6 Back 319.00
120/220 Film Insert 179.00
RZ-67 Body ..... 1239.
Soft Case f/RZ 89.00
Risk-Free + $600 Bonus Pak

37/4.5 ..... 1699.00
210/4 APO ..... 2299.
50/4 SZ 1129.00
250/4.5 APO 2699.
65/4 Z 1089.00
350/5.6 APO 2999.
75 Shift 1999.00
250/4.5 Z ..... 1099.
90/3.5 Z 899.00
360/6 ..... 1499.00
110/2.8 Z 989.00
500/8 ..... 2799.00
127/3.8 Z 949.00
500/8 APO ..... 4299.
140/4.5 M 1039.00
150/3.5 W 1049.00
180/4.5 Z 1049.00
1.4 Conv 548.95
100-200 Zoom w/Bracket 2399.00
Support Bracket for 100-200 ..... 99.95
New Prism Finder II 479.95
PD Prism Finder Z 636.00
AE Prism Finder Z 799.00
AE Magnified Hood 589.00
New Winder II 369.95
AC Adapter f/R2 Winder 99.00
Auto Ext Tube (RZ) 259.00
Polaroid Back 289.00
NPC polaroid Back 149.95
Aluminum Case 169.95
Bellows Lens Hood G2 ..... 129.00
Bellows Lens Hood G3 ..... 349.00
G Adapter for RB Backs 69.00
RZ-L Grip Holder 139.00
Radio Remote Control Set 99.00



RB67 PRO-S Waist Level Finder Screen & 90/3.8 C
$1499.95

RB Pro SD Body 990.00
120 or 220 Back 309.00
120 6x4.5 Back 319.95
37/4.5 Demo 899.95
150/4.5 F 1099.00
50/4.5 C 1149.00
180/4.5 C 969.00
65/4.5 C 1089.00
250/4.5 C 1199.00
90/3.8 ..... 799.00
360/6.2 ..... 1459.00
127/3.8C 949.00
500/8 ..... 3299.00
140/4.5 M 1069.00
2X Conv 149.95
100-200/5.2 ..... 1030.00
Support Bracket for 100-200 ..... 109.00
New Prism Finder II 479.00
CDS Prism Finder 485.95
CDS Mag. Hood Finder 284.95
120/220 Power Drive 169.95
6x7 120/220 Power Drive 449.95
Multi Angle Grip 205.95
Auto Ext. Tube 219.95
Bellows Lens Hood G 99.95
2X Converter for RB-67 ..... 199.95
Viv. 2X for RB-67 ..... 199.95
Polaroid Back #2 ..... 149.95
Polaroid Back for RB (NPC) 109.95
SX-70 Polaroid Back 209.95

ACCS. f/RB & RZ-67

Mirror-up Cable Release 54.00
Grip Holder 69.00
Multi-Angle Grip Demo 149.95
Pistol Grip Model 2 ..... 90.00
Flashgun Adapter w/Shoe 55.00
Bellows Lens Hood G-2 ..... 129.00
Sunshield w/Case 49.95
Gelatin Filter Holder (3") 49.95
Hoods 46.95
Diopters 19.95
Mam. Pre-Cut Aluminum Cs 189.95

MAMIYA 645

Waist Level Finder 104.95
Prism Finder S 259.95
PD-S Prism Finder 399.95
AE Prism Finder 635.00
Power Drive Grip Demo 149.95
Auto Bellows Demo 449.95
Bellows Lens Hood 159.00

MAMIYA 645 SUPER

NEW M645 Super Body 899.00
Waist Level Finder 109.00
Prism Finder 318.00
AE Prism 649.00
Power Drive 199.95
120 back 230.00
220 back 230.00
120 or 220 Insert 58.00
35mm back 360.00
Polaroid back 290.00
Left Hand Grip 58.00
New Radio Remote Cntrol Set 349.00
Auto Bellows w/Cable 749.00

MAMIYA 645 LENSES w/HOOD

24/4 ULD C Fisheye Demo 595.00
35/3.5 C 695.00
110/2.8 C 519.00
45/2.8 ..... 599.95
145/4 SFC 849.00
50/4 C Shift 869.00
150/3.5 C 439.00
55/2.8 S 469.00
210/4 C 479.00
70/2.8 E 599.00
300/5.6 C 939.00
80/1.9 C 419.00
500/5.6 C 1499.00
80/2.8 C 299.00
105-210/4.5 1199.00
80/4 C Mac 699.00
2X Conv 499.00
500/8 Reflex SPECIAL 499.95
55-110/4.5 N 1249.00
Macro Spacer Tube f/80 Mac 99.00
2X Teleconverter f/645 ..... 119.95
120 or 220 Insert 58.00
Deluxe Grip Holder 69.95
Extension Tube 68.00

MAMIYA C-220 C-330

C220F 369.95
C330S ..... *w/Finder & Screen
55/4.5 ..... 180/4.5 ..... 1149.
65/3.5 ..... 250/6.3 ..... 1149.
80/2.8 ..... Prism Fndr 525.00
105/3.5 ..... Pistol Grip 46.00
135/4.5 ..... CDS Prism 299.95
Focusing Screen ..... each 18.00

Mamiya 6

6 Body 1145.00
50/4.0 1099.00
75/3.5 879.00
150/4.5 1229.00

STUDIO PRO MULTI STROBE SYSTEM

SP 100-AC STROBE

- GN 100 w/ASA 100
- Screws into standard AC socket
- Ultra sensitive built-in slave
- Built-in front mounted ready light
- Open flash button
- 10" PC cord included **$49.95**
- Compact (5" long, 4" diameter)
- Lightweight (10 oz.)

SP 147 VP-AC STROBE w/VARIABLE POWER

- GN 147 w/ASA 100
- Ultra sensitive slave w/2 ready lights and test button
- Variable power: Full - GN147-100 w/s Half GN86-50 w/s Quarter - GN60-25 w/s **$89.50**
- Ultra quick recycle to 100%
- Weighs under 11 oz.

STUDIO PRO 72

- GN 72 w/ASA 100
- Screws into any standard socket
- Built-in ultra sensitive slave
- Built-in ready light **$24.95**

STUDIO PRO 72PC

- Same features as Model 72
- PC Socket allows triggering directly from camera sync terminal
- PC Cord included **$29.95**

920 AC STROBE (w/Model Light)

- GN 92 w/ASA 100
- 60W, model lamp
- Compact & lightweight - 17 oz.
- PC Cord
- Built-in slave trigger **$89.95**

Snoot for only 22.95

MINI SLAVE STROBES

SP33 MINI

- GN 33 w/ASA 100
- Ultra sensitive slave
- Ready Light
- Test Button **$22.95**

SPWIDE

- GN 33 w/ASA 100
- Ultra sensitive slave
- Frosted dome gives soft wide angle coverage **$24.95**

KITS

HOME PORTRAIT KIT

2 - SP920MDL Strobe w/Model Light
1 - SP100 Strobe
1 - Snoot Attachment
1 - Barn Door Attachment
1 - 3 pc. Filter Set
2 - 36" Umbrella **$389.95**
2 - AC Strobe Holder
1 - AC Strobe Holder w/Clamp
2 - Universal Swivel Bracket
2 - 7½ ft. Lightstands
1 - Equipment Case w/Handle

HOME STUDIO KIT

2 - SP100
1 - Barn Door Set
2 - AC Strobe Holders
1 - Socket Clamp
1 - 36" Silver Umbrella
1 - SP72
1 - Soft Box **$319.95**
2 - Universal Swivel Bracket
1 - Filter Set
2 - PMLS4 Stands

COMMERCIAL KIT

2 - SP150 Strobe w/Model Light
1 - SPBARN150 Barn Door
1 - SP100 Strobe
1 - SPSNOOT Snoot Attachment
1 - UMB42 42" Umbrella
2 - SPBRACK Universal Swivel Bracket
1 - SPHOLD AC Strobe Holder
2 - PMLS 7½ ft. Lightstand
1 - Equipment Case w/Handle **$489.95**

New Location Kit ..... Call
Starter Kit ..... Call

STUDIO PRO 150

4 Tube Flash w/Model Light

- GN150 w/ASA 100
- 4 flash tubes provide powerful even light
- 5 variable power settings: full, ½, ¼, ⅛, 1/16
- Front and rear slave sensors
- Modeling light included
- Power by standard 110-120 AC
- 10 ft. power cord w/in line switch included
- 5 ft. pc cord **$119.95**

Barn Door for SP-150 ..... 29.95
Soft Box for SP-150 ..... 74.50
Replacement Bulb for 150 ..... 17.95

ACCESSORIES

Studio Pro AC Power Supply 84.95
Studio Pro Power Bank 49.95
Conical Snoot w/medium honeycomb (SPCON) snoot restricts light, honeycomb creates hard shadows 27.95
Softbox (SPSOFT) 10"x10" screen gives soft even lighting 37.95
Socket Clamp (SPCLAMP) Porcelain socket on rubber coated, spring loaded clamp 11.00
Light Holder (SPHOLD) 19.95
Rubber coated porcelain socket w/in-line switch 12.00
Plug In Slave (SP Slave) 19.95
Stud Clamp (SPSTUD) Rubber coated spring loaded clamp has 5/8"x1 1/2" stud with 1/4-20 thread 9.50
Barn Door (SPBARN100) 4 leaf design for controlling light 18.50
Studio Pro Diffusion Screen 22.00
Multiholder w/3 flash shoes 12.00
Compact Flash Meter 84.50
Professional Flash Meter 109.95
Swivel bracket w/flash shoe 16.50
Swivel Bracket (SPBRACK) Umbrella and light unit to be set in any position (180°) accepts 5/8, 1/4-20 or 3/8-16 thread studs 15.00

KODAK 35mm SLIDE FILM

	w/o proc.	w/Kod proc.
KM (25)135-24	3.89	6.49
KR (64)135-24	3.89	6.49
KR (64)135-36	5.49	8.25
KM (25)135-36	5.49	8.25
EC (100)135-24	3.99	6.75
EC(100)135-36	4.50	8.10
EDD(200)135-24	4.79	7.25
ED (200)135-36	6.25	9.99
KL (200)135-24	4.99	7.49
KL (200)135-36	6.50	9.99
EL (400)135-24	4.99	7.75
EL (400)135-36	6.80	10.50
ET (160)135-36	6.80	10.39
KM/KR 135-36 pu	—	7.60

KODAK 35mm COLOR PRINT FILM

	w/o proc.	w/Kod proc.
Ektar (25)135-24	3.45	8.95
Ektar (25)135-36	4.50	12.40
Ektar (125)135-24	2.99	8.95
Ektar(125)135-36	4.29	12.40
Ektar (1000)135-24	4.69	10.14
Ektar (1000)135-36	5.89	13.80
VPS (160)135-24	2.95	8.40
VPS (160)135-36	3.69	11.86
VPH (400)135-36	5.15	12.82
GA (100)135-24	2.30	7.95
GA (100)135-36	2.99	10.80
GB (200)135-24	2.99	8.50
GB (200)135-36	3.90	11.95
GC (400)135-24	3.15	8.65
GC (400)135-36	3.95	12.00
GF (1000)135-24	4.50	9.95
GF (1000)135-36	5.75	13.50

KODALUX MAILERS

DP-12 ..... 3.99
D15 Disc 4.29
DP-24 3R Color Prints 5.70
DP-36 3R Color Prints 7.80
PK-12 (PKR 120) 4.59
PK-24 ..... 2.60
PK-36 ..... 3.69
PK-59 Sup B 5.00
ESP-1 Push Process 2.40

Filters (4/set) (SPFILT) Warming, UV, ND and wide angle 6.00
Snoot (SPSNOOT) Forms a narrow beam for hairlights and creative highlights 8.50
Stud Clamp w/Flash Shoe 11.00
6' Light Stand 23.00
PMLS 6 ft Stand 34.95
PMLS 7½' Light Stand 34.95
PMLS 11' Light Stand 44.95
Air Cushioned 7½' Stand 49.95
Air Cushioned 169½" Stand 49.95
Light Stand Bag 49.95
Background Stand 79.95
Double Paper Holder 49.95
Boom Arm w/Clamp 49.95
Bare Bulb Unit 44.95
Multi-Synch: Master Slave & 3 PC Terminals (SP Sync 23.95
Polarizer Holder 29.95
8x8 Polarizer 21.00
12x12 Polarizer 44.95

UMBRELLAS
WHITE OR SILVER

36"	24.95	42"	29.95

FUJI FILM

COLOR SLIDE w/P

RF 135-36 (50)	4.40	7.49
RD 135-36 (100)	3.79	6.49
RH 135-36 (400)	6.29	9.29

COLOR PRINT FILM

CN 135-24 (100)	2.95	—
CN 135-36 (100)	2.50	—
CA 135-24 (200)	2.50	—
CA 135-36 (200)	3.15	—
CH 135-24 (400)	2.50	—
CH 135-36 (400)	2.99	—
CU 135-24 (1600)	3.69	—

LEICA

New AF-C1 ..... 249.95
M-6 ..... 1899.95
RE 1249.95
R-5 ..... 1599.95
R-6 ..... 1649.95
NPC Polaroid Back 499.95
R-4 Data Cord/Metz/Flash 24.95
Leica Case 109.95

LEICA R LENSES

15/3.5 ..... 3885.00
90/2.8 ..... 799.95
16/2.8 ..... 1699.95
100/4 Mac 1199.95
19/2.8 ..... 1749.95
135/2.8 ..... 979.95
21/4 ..... 1549.95
180/2.8 ..... 1699.95
24/2.8 ..... 1499.95
180/3.4 ..... 1999.95
28/2.8 ..... 1199.95
180/4 ..... 1199.95
35/1.4 ..... 1999.95
250 ..... 2099.95
35/2 ..... 1199.95
280 APO 5199.95
35/2.8 ..... 719.95
350 ..... 2590.95
35/4 ..... 1399.95
400/6.8 ..... Call
50/1.4 ..... 369.95
500/4.5 ..... 2499.95
50/1.4 ..... 1289.95
35-70 ..... 1749.95
60/2.8 ..... 1199.95
70-210 ..... 1499.95
80/1.4 ..... 1799.95
2X Conv 899.95
90/2 ..... 1199.95
1.4 APO 919.95
100/2.8 APO Macro 1949.95
Tripod Hood ..... Call
R Motor 399.95
R Winder 229.95
Hand Grip 59.95
R Data Back 349.95
ELPRO 99.95
SS Circ Polarizer ..... Call
MR Meter ..... Call
Table Tripod 49.95
Auto Bellows 424.95

STUDIO ACCESSORIES

BOWENS

MONOLITES

Cmpl. w/Power & Sync Cord, Flash Tubes

0221 Super Bo-Lite 239.95
0200 Mono 4000 Comp 299.95
0201 Mono 9000 Comp 429.95
0202 Mono 15000 Comp 519.95
0203 Mono 24000 Comp 624.95
0204 NEW Monospot 959.95
0226 Super Bo Lite Outfit 699.95
0355 Loc. Kit w/2-4000 ..... 824.95
0357 Loc. Kit w/2-9000 ..... 1099.95
0362 Loc. Kit w/2-15000 ..... 1329.95
0251 Monocell Slave Unit 28.95
0252 Monofloat Reflector 34.95
0253 Barndoor for Monoflood 44.95
0254 Mono Key Reflector 26.95
0255 Barndoor for Mono Key 39.95
0256 Monosoft Reflector 64.95
0257 Barndoor for Monosoft 39.95
0258 Mono Snoot 39.95
0262 Super Key Lite Reflector 39.95
0268 Spill Kill Reflector 18.50
V0288 Case for 3 Monolites 89.95
0305 Squarelite w/Barndoors 135.95
0320 Maxi Lite Reflector 39.95
0321 Even Lite Reflector 66.95
0322 42" White Bowflecta 61.95
0323 42" Silv/Matte Silv Bow 74.95
0324 42" Silv/Silv-Gold Bow 74.95
0325 Beehive with clips 99.95
0326 Barndoor for Beehive 24.95
0327 Super Snoot 67.50
0328 "Slat" for Squarelite 79.95
0329 Misty-Lite Reflector 125.95
0335 Light-A-Light Reflector 160.95
0330 Infra Red Trigger Set 160.95
0336 Echo/Fiber Mod for Mono 126.50
5997 Mini Hi-Glide Kit 749.95
0070 Hi-Glide Kit 1649.00

BOWENS PROLITE/VOYAGER

0400 Voyager 799.95
0405 Prolite 41A 349.95
0406 Prolite 41 ..... 459.95
0407 Prolite 60 ..... 584.95
0408 Prolite 82 ..... 619.95
0409 Prolite 100 ..... 674.95
0410 Prolite 120 ..... 1019.95

PRO STUDIO RAIL SYSTEM

0900 Rail System Kit A 879.95
0901 Rail System Kit B 1199.95
0902 Rail System Kit C 1240.95

BOGEN BOOMS

2945 Mini Boom Kit 35.95
3077 Wall Boom Arm 74.95
3085 Boom Assembly (3 pc.) 59.95
3087 Heavy Duty w/3701 std 225.00
3090 Super Boom w/3071 ..... 299.00
3394 Super Boom w/3075 ..... 499.00
3395 Super Boom w/3075 ..... 599.00

STUDIO CAMERA STANDS

0720 SC-1 ..... 229.95
0800 Mini ..... 199.
0810 Mini ..... 265.
0840 Salon ..... 830.
0830 Salon ..... 689.
0845 Salon 1120.
0860 Salon 1199.

BOGEN STANDS

0395 Backlight Stand 19.95
0389 6' Bantam Stand 33.95
3353 6½ 2 Sect. steel w/casters 71.50
3097 7½ Light Weight Pro 33.95
3071 7½ Steel cine w/casters 124.95
3086 8' Stand 38.95
3070 8' Wind-up w/casters 319.00
3356 9½ Aluminum w/casters 79.95
3073 10½ Steel cine 115.00
3079 11½ Super Stand 179.95
3072 12' tall Steel cine 119.95
3075 12' Wind-up Stand 425.00
3082 13' Stand w/casters 74.95
3076 17' 6-section Stand 79.95

COPY SYSTEMS

0100 Copy Trans 299.95
0101 Bowens Illumitran 3S 599.95
0103 Bowens Illumitran 3-SC 749.95
0104 Conbtrast Control Unit 219.95
1870 Technal TC-1 Copy Std 214.95
1871 TL-3 Copylight 92.50
1890 Technal ST-5 ..... 82.95
0001 Light Modulator 575.00
101 Macro Lux 129.95
355 Bogen Light-Box 184.95

REPRO COPY STANDS w/BASEBOARD

1710 ..... 232.95
1713 ..... 264.95
1712 ..... 284.95
1714 ..... 294.95

SUPER-REPRO

1720 ..... 346.00
1723 ..... 384.95
1722 ..... 415.00
1724 ..... 409.95

MAXI REPRO

1730 ..... 395.00
1732 ..... 449.95
1738 ..... 799.95

LIGHTING ASSEMBLIES

1770 ..... 183.00
1781 ..... 159.00
1771 ..... 183.00
1782 ..... 159.00
1772 ..... 264.00
1783 ..... 241.00
1773 ..... 264.00
1784 ..... 241.00

BACKGROUND SYSTEM

2950 Auto Pole Set 99.95
9256 Blk Auto Pole Set 109.95
2951 59" Ext. Set 44.95
2952 78" Ext. Set 49.95
2921 2 P.G. Hook Set 24.50
2926 B.G. Hook Set 39.95
2920 Expan Drive Set 39.95
2924 Metal Chain 24.50
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2900 Super Clamp w/Std 19.95
2905 Swivel Umb. Adapt 13.95
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2904 L-Brkt f/Shelf 9.95
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23-C 34.95
CS-2 ..... 44.95
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CS-3 ..... 61.95
35-2 ..... 33.95
CS-4 ..... 74.50
35-4 ..... 52.95
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45 ..... 62.95
CS-6 ..... 49.95
CDL 99.50
New CS-8 w/Light 179.95

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Complete w/Flash Tube & Model Lamp

MS-2000 ..... 199.95
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16" 46.50
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39x39 ..... 19.95
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14/3.5	634.95	634.95	634.95	634.95	—
21-35/3.5	299.95	349.95	479.95	349.95	—
24/2.8	84.95	99.95	149.95	109.95	109.95
24-50/4	144.95	144.95	179.95	144.95	—
28/1.8	130.00	129.95	179.95	129.95	—
35-70/2.8	99.95	104.95	144.95	104.95	—
35-80/4	89.95	89.95	89.95	89.95	—
50/2.8 Macro	119.95	149.95	174.95	154.95	—
90/2.8 Macro	209.95	269.95	344.95	264.95	—
28-70/3.5 UC	94.95	99.95	149.95	99.95	99.95
28-200/4	189.95	224.95	—	279.95	—
35-70/3.5	69.95	79.95	—	84.95	84.95
35-135/3.5	119.95	134.95	174.95	144.95	144.95
55-200	99.95	—	159.95	—	—
70-210/3.5 APO	199.95	249.95	324.95	244.95	—
70-210/4 UC	94.95	99.95	149.95	99.95	99.95
75-200/2.8	179.95	179.95	—	—	—
75-200/3.8	129.95	119.95	—	139.95	134.95
75-300/4.5	164.95	189.95	229.95	219.95	224.95
75-300 APO	289.95	269.95	299.95	264.95	—
180/2.8 APO	579.95	579.95	579.95	579.95	—
180/5.6 APO	259.95	259.95	284.95	259.95	—
300/2.8 APO	1899.95	2150.00	2200.95	2100.95	—
400/5.6	199.95	219.95	289.95	224.95	224.95
400/5.6 APO	299.95	379.95	439.95	379.95	—
500/4.5 APO	2549.95	2649.95	3100.00	2749.95	—
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DCS-3	24.95	PG-1	39.95
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FK-2	19.95	DCS-1	34.95
NC-3	22.95	PG-2	34.95
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1600A	24.95	4440	84.95
333 AZ	47.95	544	117.95
383	69.95	555	143.95
388	47.95	DX8R	129.95
2000DZ	34.95	2660	39.95
433 w/Mod	69.95	CL-1 cluster	44.95
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510V Batt	24.95	AC Adap	29.95
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TR Pak II Power Pack			79.95
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90/2.5	199.95	60-300	179.95
300/2.8	1449.95	70-210/4	89.95
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28/2.8 ... 49.95 350-1200 APO Call
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500/8	309.00	200-500/5.6	1069.
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3020	188.79	3135	199.95
3022	96.95	3137 Dolly	64.95
3023	114.95	3140	184.95
3031	136.79	3142	194.95
3035	156.57	3145 Caddy	26.95
3040	139.95	3146 Apron	16.95
3050	193.79	3150	239.39
3056 Dolly	77.40	3156 Dolly	104.95
3060	352.70	3163	109.95
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3065	409.30	3170	84.95
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3116	146.39	3194	563.35
3118	264.65	3210	77.39
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U112	39.95	512QF	49.95
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U212	57.95	800G	19.95
U212AF	99.95	960GQL	27.95
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120VF	44.95	M322	99.95
122QF	54.95	M410	134.95
112AF	79.95	S610	229.95
333 Sports	64.95	Lens Caddy	17.95
444 Sports	64.95	Flash Caddy	17.95
322AF	144.95	EZ Pod	36.95
450G	17.95	EZ Pod Jr.	29.95
500G	16.95	Light Stand	59.95
502QF	39.95	EZ Hold	42.95
503QF	49.95	Q-Pod	6.95
504QF	69.95	Compact Hd	26.95
505QF	114.95	Pro Head	74.00
506QF	134.95	Stndrd Head	44.94

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STRAT 450	82.95	VICT460	41.95
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STRAT 460	52.95	VICT550	42.95
STRAT 470	66.95	VICT650	44.95
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T0741	28.00	T2504	89.95
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T2101	41.50	T2901	108.95
T2102	44.50	T2902	89.95
T2104	52.95	T2903	124.95
T2502	97.95	T2904	164.95
T2503	129.95		
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Quantum Master Slave	52.90
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WEIN Prosync (PST-500)	169.90
WEIN Cordless Slave (WP-SSR)	149.90
WEIN Micro Slave (WP-LB)	19.90
WEIN Micro Slave (WP-HS)	29.90
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52	8.00	13.25	21.95
55	8.50	14.00	23.50
58	9.00	15.50	23.50
62	14.50	24.00	29.95
67	18.50	29.00	36.50
72	23.50	33.00	39.95
77	28.50	38.50	44.95
82	29.95	39.95	—
86	39.50	69.50	—
95	65.00	120.00	—
860	33.00	55.00	—

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	A	P
001-031	6.00	8.50
036	7.00	—
040-042	14.00	19.00
055-058	9.70	12.50
060-068	7.50	10.00
070-078	7.00	10.00
080-081	9.20	—
082	4.65	7.50
083-084	7.50	10.00
086-087-089	8.15	12.80
091-093	14.35	19.95
101-103	8.15	16.85
111-113	7.45	27.50
120-133	9.20	11.65
150-151	9.20	11.65
152-153	6.30	8.25
160 Polarizer	11.25	17.65
161-163	13.70	21.60
164	16.00	30.00
170-173	14.80	23.25
185	6.90	—
194	5.20	5.90
195-196	9.70	12.50
197-198	10.30	14.50
201, 202	14.30	19.00
203, 204	14.30	—
209, 217	16.00	27.95
216	16.00	19.00
219	35.40	58.95
220	16.00	—
230	5.20	7.95
340	9.20	13.00
342-345	9.70	14.00
346	5.25	7.00
375	16.00	21.00
376	7.50	10.65
397	11.50	14.00
660-671	9.20	11.85
672-674	7.50	—

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Cokin Ring Flash	174.95
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52 14.95	32.50	67.95	32.95
55 16.50	41.90	79.50	29.50
58 18.50	41.50	79.50	29.50
60 37.95	—	99.50	51.95
60 Bay 61.50	171.50	219.50	86.50
62 22.95	46.95	89.95	37.50
67 28.50	54.95	104.95	39.50
72 49.50	73.50	122.50	44.95
77 44.95	78.95	134.95	54.95
82 57.50	89.95	167.95	86.95
86 64.95	107.95	199.95	—
95 98.95	108.95	182.95	—
112 119.95	—	347.95	—
122 139.95	—	399.95	—

AMBICO

35mm Shade +	38.95
2¼x2¼ Shade +	49.95
Hasselblad Adapter	14.95
Hasselblad Bay 60 Adapter	19.95
Vignette Set (35mm or 2¼)	11.95
Montage Set (35mm or 2¼)	11.95
Holographic Filter Set	11.95
2¼ Multiple Exposure	11.95
35mm Multiple Exposure Set	14.95
3x3 Filter Set	14.95
Acetates & Holder	11.95
Blank Masks (35mm or 2¼)	10.95

heliopan

UV, Sky	Polarizer	Circular Polarizer	Zeiss Softar
49	18.75	42.95	57.95 109.95
52	19.95	43.95	61.95 108.95
55	22.95	48.95	65.95 109.95
58	24.95	52.95	71.95 109.95
62	29.95	57.95	74.95 119.95
67	37.95	66.95	83.95 119.95
72	49.95	74.95	106.95 188.95
77	55.95	83.95	114.95 188.95

SINGH-RAY

Available in UV-E, UV-KN

49mm	31.95	52mm	34.95
55mm	37.95	58mm	41.95
62mm	43.95	67mm	47.95
72mm	53.95	77mm	67.95
3x3 Neutral Density			99.00
3x3 ND Graduated			99.00

PHOTOFLEX

Pro 4 Hood	94.95
Soft Focus Set	59.95
Adapter Rings 49-77mm	13.50
Hass B-60 Adapt. Ring	19.50

SLIDE PROJECTORS & VIEWERS

SLIDE PROJ.

KODAK CAROUSEL

Price Includes USA Warranty, Bulb & Kodak B140 Tray

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4400 Remote Focus	206.95
4600 Autofocus	261.95
4600K 50/60 Hz	327.95
5600 Top-of-the-Line	358.95

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4" f2.8 Standard	34.95
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3" 11.7 Ultrabright	59.95
4-8" Zoom	129.95

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100/2.8 4" Prolux	38.95
150/3.5 6" Prolux	79.95
70-120/3.5 Vario Prolux	94.95

ACCESSORIES

Kodak B140 Trays ..... 10 for	86.50
Kodak B80 tray	5.55
Deluxe Case f/Carousel	24.95
Tiffen No. 300 Case	39.95
Stack Loader	49.95
Slide Clip Set	39.95
25 ft. Remote Ext. Cord	23.40
Ektagraphic AV351R Wireless Remote	106.95
FHS Projection Lamp	15.95
ELH Projection Lamp	11.95

KODAK EKTAGRAPHIC

3 Year USA Warranty

321 E Plus New	257.95
321 EX Manual w/Tray	237.95
321 BX Remote w/Tray	244.95
311 BR Dual Voltage	348.95
341 AX Autofocus w/Tray	321.00
341 AMT Autofocus w/Remote Focus & Timer	400.00
341 ATS Autofocus, Built-in Screen & Timer	452.95
S-AV2050 Professional	579.00
AV-270 Audio Viewer	559.00
AV-570 Autofocus AV	698.00

EKTAGRAPHIC LENSES

4" f2.8 Flat Field	36.95
4-6" f3.5 Zoom	67.95
7" f3.5 Flat Field	67.95

EKTAGRAPHIC ACCESSORIES

AV-780 Universal Tray	8.06
AV-880 Deluxe Tray	12.89
Ektalaser Laser Pointer	278.95
AV-22 Programmable Dissolve	534.00

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7x35	209.95	7x50 CF	224.95
9x35 w/A	229.95	10x50CF	244.95

ELITE ROOF PRISMS

8x42	699.95	10x42	719.95
15-45 (60mm) Spotting Scope			179.95

COMPACTS

7x24 CF	179.95	8x24CF	184.95
10x28 CF			209.95

EXPLORER II

7x35 w/A	79.95	7x35	74.95
10x50 w/A	99.95	7x50 w/A	89.95

CUSTOM

8x36	174.95	10x40	199.95
7x26 CF Compact			169.95

BANNER

8x42	89.95	7-15x35	89.50
7x50	59.95	7-21x40	109.95
7x50 Navgtr	239.95	8-24x50	79.95

SPORTVIEW

7x35 w/A	39.40	8x30	44.95
7x50	49.95	10x50	49.95
8x21	49.95	16x50	59.95
8x30	44.95	7-15x35ZM	69.95
8-24x50 Zoom			119.95

SPECTATOR

7x35	49.95	7x50	59.95
8x40	59.95	10x50	62.95
8x42 Roof Prism			144.95
7-15x35	79.95	7-21x40	94.95

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7x35	29.95	10x50	39.95
7x35 w/A	32.40	6-12x25	59.95
10x25	54.95	7-15x35	59.95
10x25	54.95	7-21x40	64.95

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7x35	59.95	10x50	74.95
8x20	76.95	7-15x35	109.95
9x25	59.95	7-15x25	94.95
8x24x50			119.95
Binocular Tripod Adapter			14.95

ASTRONOMICAL

10x80mm Center Focus	274.95
20x80mm Center Focus	289.00

MINOLTA BINOCULARS

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7x35	52.50	10x50	79.95
7x50	59.95	7-15x35	94.95
8x40	59.95	7-21x50	124.50
7x21 Compact			43.40
8x23	49.95	10x23	64.50
AF8x22	154.95	AF10x25	179.95

POCKET

7x21	49.95	10x25	74.95
8x22	57.95	9x24	64.95
Mariner 8x32			159.95
Mariner 8x16x32			299.95

WEATHERMATIC

7x42	144.95	7x50	134.95
10x42			164.95

ZEISS BINOCULARS

3x12 Mono	199.95	8x56 Mono	620.
6x20 Mono	149.95	8x20 Mono	149.95
6x20	259.95	10x25	329.95

STANDARD DIALYT

8x30	569.95	10x40	669.95
6x42B Skipper			749.95
7x50B Skipper			1084.95

RUBBER ARMORED

7x42	689.95	7x50 GA	809.95
8x20	344.95	8x30	559.95
8x30 CFT	599.95	8x56	794.95
10x40	739.95	15x60	1279.95

SPOTTING SCOPE

30x60 BGA			949.95
20x60			3849.95
Motor Focus			154.95
Tripod Adapter			74.95

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LEITZ BINOCULARS

7x35 B	499.95	8x32 BA	549.95
8x32 B	499.95	8x40 BA	649.95
10x40 B	599.95	10x40 BA	699.95
8x20 BC	289.95	8x20 BCA	314.95
10x25 BC	304.95	10x25 BCA	324.95
Cases	Call	7x42 BA	609.95
Leica Rain Guard			19.95

NEW GENERATION

8x42 BA Black	829.95
7x42 BA Black	829.95
10x42 BA Black	829.95

NIKON BINOCULARS

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COMPANION DELUXE LE TOUR

8x20D	139.95	10x25D	149.95
6-12x24D Zoom			279.95

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7x35 CF	59.95	10x50	74.95
7x50 CF	74.95	7-15x35	94.95
8x35 CF	74.95	7x50 Gold	139.95

CRITERION

7x50 SP	449.95	10x70 IF	434.95
8x40D	519.95	12x36D	249.95
9x30D	229.95	12x40	234.95
8-16x40 CF Zoom XL			399.95

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8x23 Mountaineer			154.95
Spotting Scope 20x60			169.95
Spotting Scope ED 20x60			549.95
20-45x60 Zoom Scope			339.95
20-45x60 ED Zoom Scope			549.00
15-45x60			239.95

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7x50 Stay Focus	77.95
10x50 Stay Focus	82.50

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PV-750	919.00	PV-41	CALL
PV-760	979.00	PV-10	609.00
PV-S770	1139.00	PV-20	599.00
PV-610	729.00	PV-40	929.00
PV-660	1049.00	PV-602	609.00
PV-645	749.00	PV-S575	CALL

VCR's

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PV-2110	219.95	PV-S4990	1099.00
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PV-4114	249.99	PV-4060	309.00
PV-4120	279.99	PV-4960	339.00
PV-4127	306.99	PV-4970	399.00
PV-4160	309.00	PV-S4986	CALL
PV-4164	359.00	PV-CC50	259.00
PV-4070	459.00	PV-TA42	79.95
LX-1000	699.00	LX-200	449.00
LX-101	CALL	PV-VPI	779.00

COMBO'S

PV-M749	699.00	PV-M2028	569.00
PV-M429	979.00	PV-M2049	639.00
PV-M1328	419.00	PV-M2050	849.00

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AG-2400	729.00	AG-170	829.95
AG-1400CR	269.00	AG-190	799.00
AG-1250	269.00	AG-450	1199.00
AG-1730	499.00	AG-460	2609.00
WV-F70	1999.95	WV-KB12A	149.95
AG-8500	1389.00	WJ-TTL5	209.95
AG-7400	1929.00	WJMX-10	1399.00
AG-7450	CALL	WJMX-12	2249.00
AG-A95	299.95	AG-1960	CALL
AG-W1	1900.00	WJ-AVE 5	CALL

PRO MONITERS

CT-1030	289.00	AG-550	669.00
CT-1331Y	369.00	AG-513	499.00
CT-1381VY	269.00	AG-520	569.00
CT-2080VY	339.00	AG-560	719.00
CT-2581VY	529.00	CT-1382Y	225.00

SONY

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CCD-F55	699.00	CCD-TR6	609.00
CCD-F77	799.00	CCD-TR7	799.00
CCD-F101	1089.00	CCD-F301	619.00
CCD-F45	669.00	CCD-F401	679.00
CCD-V500	729.00	CCD-F501	859.00
CCD-SP9	899.00	CCD-V801	1199.00
CCD-V701	999.00	CCD-F201	599.00

VCR's

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SLV-585	399.00	EV-C3	299.00
SLV-676	449.00	EV-DT1	769.00
SLV-686	459.00	GV-200	749.00
SLV-R5	799.00	GV-X300	899.00
EVS-550	569.00	SL-S600	269.00
EVS-900	1499.00	SL-HF870D	699.00
RM-E80 Editor			119.95
RM-E100VA Editor			159.95
RME-300 Editing Controller			499.00
XYC-900 Color Corrector			699.00
GP-TR Pistol Grip			69.95
RM-155K Remote			99.95
RM-152 Wireless Remote			89.95
RM-95 Wired Remote			89.95
SPK-TR-Sports Pack			169.95
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NP-11	49.95	NP-77	44.95
NP-77H	54.95	NP-66H	49.95

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GF-700	769.00	GR-AX5U	CALL
GRS-707	949.00	GR-AX10U	CALL
GRS-S505	959.00	GR-303U	749.00
GFS-550	799.00	GR-SX900	CALL

VCR's

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HRD-720	279.00	HRD-970	419.00
HRD-680	269.00	HRD-940	389.00
HRD-760	299.00	HRD-980	CALL
HRF-C100	289.00	HRP-IU	959.00
HRD-780	309.00	HRS-5500	489.00
HRD-910	349.00	HRS-5800	589.00
HRD-860	349.00	HRS-C1000	729.00
HRD-870	369.00	HRS-4700	CALL
HRD-875	349.00	HRS-6700	609.00
HRD-960	389.00	HRS-10,000	1,999.00

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VN-500	CALL	VN-960	999.00
VN-840	699.00	VN-950	949.95

MINOLTA

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C-516	CALL	V-16	599.00
8-406	CALL	V-18R	649.00
8-308	CALL	V-20R	729.00
8-808	CALL	V-10R	579.00
8-80			549.00

MINOLTA ACCESSORIES

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VIC-1 Input Cord	24.95
VIC-2 Av Input Cord	24.95
VIC-3 Stereo Input Cord	29.95
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VDC-160 Dubbing Cord	34.95
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DM-1 Uni Direct Mike	39.95
DM-2 Super Direct Mike	82.95
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VRJ-40E Rain Jacket	59.95
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VLW-1 0.7x Wide Conv.	74.95
VLL-100U Color Enhanc. Light	49.95
VBP-160 One Hr. Batt.	49.95
VBP-161 Two Hr. Batt.	59.95
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- Built In Speaker • Jitter-Free Special Effects • Professional Video/Audio Fade Control.

RCA

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PRO-820	689.00	CC-405	639.00
PRO-825	CALL	CC-415	699.00
PRO-860	CALL	CC-445	CALL
PRO-865	CALL	CC-510	759.00
PRO-880	CALL	CC-512	CALL
CC-285	719.00	CC-520	875.00
CC-300	749.00	CC-525	CALL
CC-320	799.00	CC-560	1099.00

VCR'S

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VR-825	309.00	VR-535	CALL
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VR-340	219.00	VR-680	CALL
VR-341	219.00	VR-690	CALL
VR-345	239.00	VR-685	429.00
VR-500	229.00	VR-696	CALL
VR-505	CALL	VR-740	599.00

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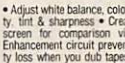

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LX 153 1.5x tele	76.95
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FUJI

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M-890	839.00

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CVT-124	1269.00	CV-T65	789.00
C8-SC96	699.00	C8-SC98	CALL

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VX-82	CALL	VX-406	849.95
VX-804 HI-8			899.00
VX-402	799.95	VX407	699.00
VX-81	659.00	VX-806	549.00
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VF-KL7 Wide Lens	69.95
VF-BA4 Compact AC Adp.	99.95

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KD-M 730	599.95	KX-90	699.95
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VRG-75	189.00	VRG-250	239.00
VRG-520	279.00		

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VM-518	879.00	VH-200	189.95
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VM-710	679.00	VH-400	229.00
VM-712	729.00	VH-6410	249.00
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VM-715	899.00	VH-6415	339.00
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E-06	639.00	H-680	1139.00
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E-65	729.00	E-61	599.00
E-40	609.00	E-09	999.00
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CA-E7A Compact Power Adp.	99.95
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DM-300 Super Direc. Mike	79.95
MM-200 Stereo Mix Mike	139.95
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Batt. Pack	29.95	RF Unit RK301	84.95
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VLL-170U	599.	4100U	939.00
VLL-175	599.00	VLL-510U	939.00
VLL-310	639.00	VLL-330	599.00
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VLL-50	749.00	BT-22	49.95

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VM-3300	699.00	VM-E15	719.00
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VCR's

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VTM-250	229.00	VTF-551	469.00
VTM-251	229.00	VTF-730	699.00
VTF-350	295.00	VTL-C50	1059.00

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R-831	CALL	R-860	CALL
R-861	CALL	R-608H	1099.00
R-105	CALL	R-66	CALL
R-108H	CALL	R-86S	CALL
R-830	CALL	R-680	699.00

TOSHIBA

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M-441	219.00	SV-771	649.00
M-641	309.00	SV-970	849.00
SV-F 990			1199.00

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HSU-34	299.00	HSU-65	699.00
HSU-53	429.00	HSU-71	649.00
HSU-54	389.00	HSU-82	1099.00
HSU-55			479.00

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CG-9908	649.00	CG-650	531.00
CG-9910	709.00	CG-671	629.00
CG-8000	699.00	CG-672	599.00
CG-805	729.00	CG-680	629.00
CG-690	549.00	CG-681	729.00
CG-691	649.00	CG-700	699.00
CG-695	599.00	CG-701	775.00
CG-696	709.00	CG-710	989.00
CG-697	819.00	Hard Case	39.95

VCR'S

VG-7675	239.00	VG-4001	225.00
VG-7685	279.00	VG-4005	225.00
VG-7980	339.00	VG-4012	235.00
VG-7985	369.00	VG-4009	239.00
VG-2001	189.00	VG-4016	229.00
VG-2003	199.00	VG-4018	259.00
VG-2014	209.00	VG-4200	299.00
VG-2016	199.00	VG-4216	299.00
VG-2007	199.00	VG-4202	309.00
VG-2010	199.00	VG-4218	339.00

MAGNAVOX

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CVM-720	CALL	VR-9942	239.00
CVL-320	719.00	VR-9946	249.00
CVL-325	749.00	VR-9960	349.00
CVL-335	849.00	VR-9965	309.00
CVL-345	929.00	VR-9970	499.00
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Libr. 5 "Title Style Library"	44.95
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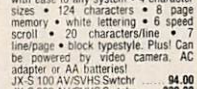

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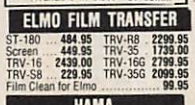

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8mm 60	3.99
8mm 90	4.60
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8mm HGX 30	4.69
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X-9	139.99	194.99	269.99

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Pentax 28-80mm AF T	169.99
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X-700/1.7	239.90	X-700/1.4	319.90
X-370(N) Body			144.90
X-370(N) w/28-70 Minolta Zoom & 220X Flash Kit			275.90
MD-1 Motor Drive			CALL
MD Lenses			CALL

MINOLTA COMPACTS

New! FREEDOM VISTA			CALL
New! Freedom Zoom 90C			CALL
New! Freedom 70C			CALL
New! Freedom 50N			CALL
Freedom Zoom 105i			229.90
Freedom Zoom 90			169.90
Freedom Tele			144.90
Polaroid INSTANT PRO			109.90
Freedom AF35			69.90
Freedom 50			49.90
Freedom 202			88.90
Freedom Dual C			99.90
Freedom Dual 60			109.90
Freedom Zoom 65			159.90
Weathermatic Dual 35			163.90

MINOLTA FLASHES

280 PX	89.90	220X	39.90
80PX Macro			239.90
Power Grip II Set			159.90
Auto Bellows III			159.90
Bellows IV			88.90
Auto Winder G			89.90
Angle Finder VN			76.90
TR-1 Tripod			19.90
IR-1n Set			144.90
RC-1000s	33.90	RC-1000L	35.90

FILTERS

49mm Circular Polarizer	49.90
55mm Cicular Polarizer	55.90
72mm Circular Polarizer	107.95
Close Up 49/55mm	24.90
Maxxum Wide Strap	9.90

LEICA

AF-C1 Autofocus Compact			259.90
AFC-1 Date			299.90
Case f/AF-C1			49.90
R-6 Body	CALL	M6 Body	CALL
R5 Black/Chrome Body			CALL
70-210R	CALL	35-70R	CALL
R4/S Winder			209.90

Canon REBEL EOS

EOS-Rebel Kit			299.90
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EOS-Rebel S Body			239.90
EOS-Rebel Body			159.90
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EOS RT	369.90	EOS-10s	359.90
EOS-630	239.90	EOS-650	199.90
New! EOS-1			CALL

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200/1.8L	3189.90	300/2.8L	3295.90
400/2.8L	CALL	600/4L	CALL
28-80/2.8-4L	1139.90	35-135/4-5.6	CALL
70-210/3.5-4.5	CALL	100-300/4.5-5.6	CALL

EF Lenses

15/2.8	499.90	24/2.8	254.90
28/2.8	129.90	35/2	CALL
50/2.5 Mac	229.90	50/1.8	63.90
100/2.8 Mac	429.90	135/2.8	235.90
20-35/2.8L	CALL	35-80/4-5.6	99.90
28-70/3.5	176.90	35-70/3.5	124.90
35-105/4-5.6			CALL
50-200/3.5-4.5	609.90	75-300/4-5.6	195.90
80-200/2.8L	CALL	80-200/4.5-5.6	149.90
100-300/5.6	489.90	TS-E 24/3.5L	CALL
TS-E 45/2.8	CALL	TS-E 90/2.8	CALL
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160E	29.90	200E	48.90
300EZ	97.90	430EZ	209.90

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Nicad Charger E-1			CALL
Off Camera Shoe Cord			CALL
Command Back E-1			CALL
Data Back E			CALL
Technical Back E			CALL
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Screens			ea.20.90
52mm Circular Polarizer			69.90
58mm Circular Polarizer			CALL
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F-1 w/FN Finder	Low Price
F-1 w/AE Finder	LOW PRICE
AE Finder FN	LOW PRICE
Focusing Screens	CALL
Speedfinder FN	258.90
AE Motor Drive FN	279.90
AE Power Winder FN	228.90
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T-90/T-60/T-50

T-90 Body	CALL
T-50 with 50/1.8	189.90
New! T-60 Body	138.90
T-60 with 50/1.8	179.90
T-60 w/FD 35-70/3.5-4.5 Kit	227.90

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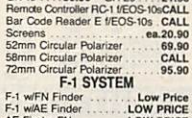
CANON COMPACTS



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50/1.2L	429.90	50/3.5 Macro	209.90
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100/2	299.90	100/2.8	CALL
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35-70/3.5	CALL	75-200/4.5	CALL
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2XB	CALL	1.4XA	219.90

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35-70/3.5	99.90	35-135/3.5	269.90
70-210/4	179.90	AF 1.7X	CALL
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85/1.4	CALL	85/2.8	CALL
100/2	CALL	100/3.5	CALL
135/2	CALL	135/2.8	CALL
180/2.8	CALL	200/4	CALL
300/4	CALL	28-85/3.3-4	CALL
35-70/3.4	CALL	80-200/4	CALL
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SHOTMASTER AF Super			CALL
SHOTMASTER Zoom			CALL
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OLYMPUS COMPACTS

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Infinity S	54.90
New! ECRU	CALL

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iS-1

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Varimagni Finder	67.90
T-20 Flash	69.90
T-45 Flash	CALL

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New! Discovery 3000	CALL
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Date Models	CALL

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Z-up 80 RC	229.90	Z-up 28W	179.90
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4001	CALL	5001	CALL
5501	CALL	6001	CALL
Genesis III	CALL	Genesis II	CALL

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AF-550	CALL	AF-770	CALL
AF-1050	CALL	AF-Slim	CALL

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f/Mamiya 67	207.90	f/Mamiya 645	149.90

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28/2.5		90/2.5	
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300/2.8 LD w/1.4x Converter			
400/4 LD (IF)			
28-70/3.5		35-135/3.5	
300/3.8		70-210/3.5	
70-210/4		80-200/2.8	
200-500/5.6			
SP-2X Flat Field 1.4X Custom			
AF 90/2.5		AF 300/2.8	
AF 28-70/3.5-4.5			
AF 28-210/4-5.6			
AF 70-210/4 (IF)			
AF 35-135/3.5			
AF 35-90/4-5.6 f/Min:,Nik:,Px AF			
AF 70-210/3.5-4.5 f/Maxxum			
AF 90-300/4.5-5.6 (Min:,Nik:,Px AF)			
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AF 70-210/4-5.6 (EOS)			169.90
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ATX AF28-70/2.8 (EOS)			CALL
ATX AF80-200/2.8 (Min,Nik)			545.90
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ATX 100-300/4			CALL
ATX 150-500/5.6			CALL
ATX 90/2.5 Macro			CALL
ATX AF300/2.8 SD			CALL
ATX AF400/5.6			CALL

SAMYANG/Korea

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28-200/4-5.6	CALL	70-210/4-5.6	CALL
100-500/5-7.1	CALL	500/8.0	CALL
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AF70-210/4-5.6 f/Nik. & Min. AF			CALL

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28-70/3.5UC	94.90	35-70/3.5UC	87.90
35-135/4-5.6UC	CALL	70-210/4UC	94.90
28-200/4			209.90
35-135/3.5	129.90	55-200/4	99.90
75-200/2.8	178.90	75-200/3.8	129.90
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70-210/3.5-4.5	CALL	75-300/4-5.6	CALL
100-500/5.6	CALL	120-300/1	CALL

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180/5.6APO	CALL	21-35/3.5-4.2	CALL
24-50/4-5.6	CALL	28-70/3.5-4.5UC	107.90
28-200/4	245.90	35-70/3.5	84.90
35-70/2.8-4	CALL	35-70/3.5UC	95.90
35-135/3.5	149.90	35-135/4-5.6UC	CALL
60-200/4	CALL	70-210/4-5.6UC	107.90
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75-300/4.5	217.90	400/5.6	227.90
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500/4.5	CALL	500/7.2	CALL
800/5.6	CALL	1000/8	CALL
70-210/3.5	CALL	75-300/4.5	CALL

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55/2.8	469.00	55/2.8LS	CALL
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RB Body, Pro-SD Revolving Adapter, Waist Level Finder, Focusing Screen, 90/3.8 Lens, 120 or 220 Mag.

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50/4.5	1149.00	65/4.5	1089.00
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RZ-67 w/single Action Focus Hood, Focus Screen, 90/3.5 Lens & 120 Film Magazine . . . 2449.00
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RZ-67 LENSES

37/4.5	1699.00	50/4.5	1129.00
65/4	1089.00	75/4.5	1999.00
90/3.5	899.00	110/2.8	989.00
127/3.5	949.00	140/4.5	1039.00
150/3.5	1049.00	180/4.5	1049.00
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500/8	2799.00	100-200	2399.00
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RZ Accessories

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120 Insert (6x7)	179.00
RZ Polaroid Back	289.00
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AE Prism Finder	799.00
AE Magnifying Hood	589.00
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Mamiya 6 Body	1145.00
50/4 Wide-angle	1099.00
75/3.5 Standard	879.00
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TLR CAMERAS

C330S Body	737.00
Lenses	Now Available

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Motor Drive f/CFW	647.90		

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60/3.5	1655.00	50/4 FLE.CF	2168.00
50mm Distagon	1550.00		
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Body, 120 Back, Focusing Screen, Waist Level Finder, 75/2.8 Lens . . . 1384.90

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Rotary	339.00	Sports E	359.00
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New! SQ-AI as Above . . . 1985.00
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FINDERS

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SQ (PS) Lenses

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Body, 120 Back, Waist Level Finder, Focusing Screen, 100/3.5 Lens 1949.90

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FUJICHROME SLIDE FILM

	w/o p	w/ p
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RD100 135-36	3.69	6.69
RH400 135-36	5.99	8.99

FUJI PRINT FILM

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NHG	3.55	—	5.15
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NLP (160)	2.80	—	—
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Velvia RVP	3.75	7.70	6.79
RFP(50)	2.65	—	3.99
RTP(64)	3.40	—	6.39
RDP(100)	3.19	7.20	4.79
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	10 Shts	50 Shts
RVP 4x5	15.50	69.95
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RFP 8x10	53.90	—
RDP 4x5	14.29	66.90
RDP 8x10	56.90	259.90
RTP 4x5	12.90	54.90
CDU 4x5		52.90

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NEOPAN PROF.(400) 135-36 . . **2.99**
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Type 669	7.85	Type 691	7.75
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803 (15) . . **102.90** 804 (15) . . **103.90**
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8x10 Processor . . **CALL**

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AGFACHROME PROFESSIONAL

	135-36	120
50	5.50	3.31
100	5.78	3.64
200	6.94	3.95
1000	8.85	4.99

AGFAPAN

25	2.57	1.67
100	2.57	1.67
400	2.57	1.67

New! **AGFA TRIAD PRINT**

	135-36	120
ULTRA 50	5.59	3.80
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16x20 10 Shts	17.90	16x20 50sht	70.90

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5x7 500 Sheets	69.50	
8x10 25 Sheets	9.50	12.80
8x10 100 Sheets	32.50	44.90
8x10 250 Sheets	—	96.90
8x10 500 Sheets	150.00	
11x14 50 Sheets	31.90	42.90
16x20 50 Sheets	64.90	87.50

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5x7 (100)	17.40	8x10 (25)	10.80
8x10 (100)	37.40	8x10 (250)	81.90
11x14 (50)	37.50	16x20 (50)	74.50

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5x7 (100)	19.80	8x10 (25)	12.30
8x10 (100)	42.95	8x10 (250)	93.50
11x14 (50)			42.50

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5x7 (500)	118.90	8x10 (25)	15.30
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11x14 50Sht	32.25	11x14 250Sht	141.50
16x20 10 Sht	16.25	16x20 50Sht	65.75

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11x14 50 Sht	54.50	39.25
16x20 10 Sht	25.50	18.25
16x20 50 Sht	116.50	—

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11x14 10 Sht	11.50	8.95
11x14 50 Sht	47.50	39.25
16x20 10 Sht	23.50	18.25

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152,153	6.30	8.19
160	10.85	16.60
164	15.25	28.70
170-173,190-193	14.80	23.20
194	4.95	5.60
197,198	10.30	14.30
201,202	14.30	18.60
203,204,220	15.99	—
209-217	15.99	27.50
219	35.95	56.25
340,660-671	9.20	12.95
Auto Focus Kit	44.95	00.00
Sunshine or Portrait Kit		39.95

HOYA

Buy Any 5 HOYA Filters& Get an Extra 10% Off

MULTI-COATED FILTERS

YELLOW, ORANGE, RED, GREEN X-I, GREEN X-O, 80A, 80B, 81A, 81B, 82A, 82B, 85A, 85B, ND-2X, ND-4X

49mm	52mm	55mm	58mm	62mm	67mm	72mm
12.95	13.50	13.50	14.95	17.50	18.50	21.95

HOYA SPECIAL EFFECTS

Filter Type	49mm	52mm	55mm	58mm	62mm	67mm	72mm
Close-up Sets	21.50	22.50	23.50	26.50	32.00	35.00	
Cross Screen	6.50	7.50	7.50	8.50	10.50	12.50	19.50
Diffuser	6.50	7.50	7.50	8.50	10.50	12.50	19.50
Polarizer	13.45	13.45	13.45	14.89	19.90	26.89	32.90
Cir. Polarizer	24.95	25.95	29.50	32.50	35.50	42.95	47.95
FL-W	11.00	12.00	12.00	14.00	18.00	20.00	29.00
FL-D	11.00	12.00	12.00	14.00	18.00	20.00	29.00
Center Spot	8.50	8.50	8.50	9.50	11.00	19.00	25.00
Soft A	14.00	14.00	14.00	16.00	22.00	24.00	29.00
Soft B	14.00	14.00	14.00	16.00	22.00	24.00	29.00
Soft Spot (set of 2)	16.00	16.00	16.00	19.00	21.00	23.00	29.00
FOG (set of 2)	22.00	22.00	22.00	26.00			
Star 6	11.00	11.00	11.00	14.00	15.00	17.00	25.00
Star 8	11.00	11.00	11.00	14.00	15.00	17.00	25.00
Halfcolor (specify color)	14.00	14.00	14.00	14.00	21.00	21.00	21.00
Circular 3Face	23.00	23.00	23.00	25.00			
Circular 5Face	25.00	25.00	25.00	26.00			
Circular 6Face	32.00	32.00	32.00	35.00			
Vario 2-4 Face	32.00	32.00	32.00				
Linear 3 Face	23.00	23.00	23.00	25.00			
Linear 6 Face	32.00	32.00	32.00	35.00			
Linear Motion	42.00	42.00	42.00	47.00			
Vario Cross	22.00	22.00	22.00	24.00			
Spectral Cross	15.00	15.00	15.00	18.00			
Split Field	11.00	11.00	11.00	12.00			
Dual Image	13.00	13.00	13.00	15.00			
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Vario-Pola R/B	23.00	23.00	23.00	25.00			
VarioPola. R/G	23.00	23.00	23.00	25.00			

TIFFEN FILTERS

TIFFEN QUALITY PRODUCTS

Buy Any 3 Tiffen Filters & Get $5 Off on 4th Filter

Filter Type	49mm	52mm	55mm	58mm	62mm	67mm	72mm
Circular Pola	21.90	22.90	23.90	25.90	33.90	35.90	38.90
SR Linear Pola	13.45	13.75	15.25	16.25	19.50	24.90	28.90
Fog Effect *1,2,3,4,5 (specify density when ordering)*	13.50	13.50	13.50	14.95	16.90	20.90	24.75
DOUBLE FOG *1,2,3,4,5 (specify density when ordering)*	14.25	17.90	19.90	22.50	24.90	28.90	33.90
8,11,15,25,80A,80B,81A,81B,812	6.50	7.90	7.90	8.90	12.50	17.50	22.90
12,13,16,47,58,80C,80D,81C,81D,81E,81F,82,82A,82B,82C,85,85B	9.50	10.90	10.90	11.50	15.90	18.90	26.90
Haze 2A,UV15,UV16,UV17,6,9,21,23A,29,47B,56,61,81,85C	10.50	10.50	12.50	13.50	18.50	20.90	30.90
87 Filter	24.95	25.90	26.50	29.00			
Enhancing Filt.	30.95	30.95	50.95	50.95	50.95	50.95	62.50

Soft Contrast, Low Contrast, Sofnet *1,2,3,4/Black, White, Red, Skin (Specify Density & Color When Ordering)* 14.90 18.50 21.75 24.90 28.90 34.90 39.95

SOFT/FX ½,1,2,3,4,5 Soften Unwanted Details in Close-ups/Portraits (Specify Density When Ordering) 15.75 19.50 22.90 25.90 30.90 36.90 41.90

SEPIA 1,2	12.10	14.70	16.90	19.50	22.90	27.90	31.50

SEPIA 3 w/Light Fog Effect 14.90 18.90 22.50 25.50 29.90 34.75 39.70

FL-B	10.50	11.25	11.40	13.90	16.50	21.25	24.75
FL-D	10.50	11.25	11.40	13.90	16.50	21.25	24.75

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BY TIFFEN. WILL FIT COKIN P-SERIES

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SPECIAL EFFECT	LOW PRICE
STANDARD COLOR	LOW PRICE
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Endorsed BY Audobon Society

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8x30B IF-GA	609.95
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PANASONIC

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PV-21	CALL	PV-41	CALL
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PV-710	CALL	PV-720	CALL
PV-750	CALL	PV-760	CALL

VCR's

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PV-4110	CALL	PV-4160	CALL

VCR ACCESSORIES

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PV-P1 Video Printer	CALL

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PV-M2049 Combo 20" VCR/TV	CALL
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PANASONIC & JVC Industria! AV Sys. **CALL**

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QUASAR

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VM-511 VHSc	*"Palm Corder"*	CALL	
VM-515 VHSc	*"Palm Corder"*	CALL	
VM-705	CALL	VM-706	CALL
VM-709	CALL	VM-710	CALL

VCR/TV COMBO's

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VV-8220A 20"	CALL
VV-9427 27"	CALL
VV-9527 27"	CALL

MINOLTA

New! Master C-516 VHSc		CALL	
Master V-116 VHS Camcorder		CALL	
Master V-20R VHS Camcorder		CALL	
Master 8-308 8mm Camcorder		CALL	
Master 8-406 8mm Camcorder		CALL	
Master 8-808 8mm Camcorder		CALL	

OLYMPUS

VX-803 8mm Camcorder	CALL
VX-H804 *HI8* 8mm Camcorder	CALL
VX-806 8mm Camcorder	CALL
VX-82 8mm Camcorder	CALL

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RCA

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PRO-865	CALL	PRO-880HB	CALL

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VR-515	CALL	VR-535	CALL
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SONY

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PANASONIC/NATIONAL

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CAMERA	BODY	KIT A	KIT B	KIT C	KIT D
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EOS750	$179.99	$339.99	$369.99	$389.99	$539.99
EOS650	$239.99	$399.99	$455.00	$459.99	$599.99
EOS630	$299.99	$479.99	$599.99	$619.99	$679.99
EOS10S	CALL!	CALL	CALL!	CALL!	CALL!
EOS1	CALL!	CALL!	CALL!	CALL!	CALL!
EOS REBEL	CALL!	CALL!	CALL!	CALL!	CALL!
New! EOS REBEL S	CALL!	CALL!	CALL!	CALL!	CALL

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EF28mm F2.9	$129.99
EF50mm F2.5 Macro	$249.99
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EF135mm F2.8 Soft FOC	CALL!
EF28-70mm F3.5	$199.99
EF35-70 F3.5	$139.99
EF35-105mm F3.5	$199.99

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300EZ	$99.99
160EZ	$59.99
CANON DATA BACK E	$59.99

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MINOLTA 35MM SLR KITS

NEW MAXXUM 7Xi AND Xi LENSES..... IN STOCK!

CAMERA	BODY	KIT A	KIT B	KIT C	KIT D
X700	$189.99	$299.99	$369.99	$389.99	$469.99
X370N	$139.99	$249.99	$339.99	$359.99	$399.99
3000i	$139.99	$269.99	$349.99	$369.99	$479.99
5000i	$249.99	$379.99	$459.99	$479.99	$579.99
7000i	$349.99	$479.99	$539.99	$549.99	$679.99
8000i	CALL!	$599.99	$649.99	$669.99	$789.99

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AF24mm F2.8	$239.99
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AF50mm F1.7	$59.99
AF50mm F1.4	$139.99
AF50mm F2.8 macro	$289.99
AF35-105mm F3.5	$139.99
AF75-300mm F4.5	$319.99
AF70-210mm F3.5	$199.99
AF35-105imm F3.5	CALL!
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MD28mm F2.8	$79.99
MD50mm F1.4	$129.99
MD135mm F2.8	$79.99
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MINOLTA FLASH

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3200i	$99.99	2800	$89.99
2000i	$69.99	4000	$179.99

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NEW! PENTAX PZ10 **$329**

NEW! PENTAX SMCP28-80 **$259**

CAMERA	BODY	KIT A	KIT B	KIT C	KIT D
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K1000	$109.99	$179.99	$249.99	$269.99	$319.99
SF-1	$269.99	$319.99	$479.99	$489.99	$619.99
SF-10	$179.99	$269.99	$349.99	$369.99	$429.99

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Nikon SLR CAMERAS

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N2020	$279.99	$379.99	$469.99	$479.99	$499.99
N4004s	$259.99	$389.99	$439.99	$449.99	$549.99
N6006	CALL!	CALL!	CALL!	CALL!	CALL!

NIKON AF LENSES

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50mm F1.8	$ 69.99	35-70mm F3.3	$129.99

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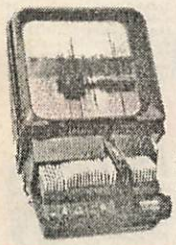

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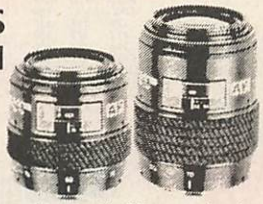

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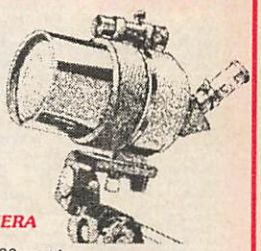

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- Available in powers up to 300 ws
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- Tokina 28-70/3.5 Macro
- Tokina 70-210/4 Macro
- Minolta Maxxum Gadget Bag

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- Quick Draw Holster Case

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35-70/3.3 .. 135		35-135/3.5	337
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24/2	460	85/2	319
28/2	424	105/1.8	478
28/3.5 PC	797	105/2.5	248
35/2.8PC	459	135/2.8	263
35/1.4	475	135/2	635
58/1.2 NOCTURNAL			1045
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105/2.8 Micro			488
120 MEDICAL NIKKOR			948
200/4 Micro			566
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1000/11 Mirror			1148
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35-200/3.5 Macro			623
100-300/5.6 Macro			410
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TC301	405	TC14B	437

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75/4	100	150/5.6	330

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DF-11 Finder	199
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80/4 UW	258.95
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Sports Finder (28)	16.50
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DF-12 Optical Finder (20/28)	126

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35/2 NEW	204	600/4L	6225
45TSE	985	1.4x APO	293
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50/2.5 EF Macro			236
1:1 Lifesize Macro Tube			162
Extension Tube EF25			84
100/2.8 EF Macro NEW			425
135/2.8 EF Soft Focus			237
20-35/2.8 EFL			1064
28-70/3.5 EF Macro			169
28-80/2.8L Ultrasonic			1110
35-70/3.5 EFA			105
35-80/4 EF NEW			98
35-105/4 EFA NEW			149
35-135/4 EF Ultrasonic			262
70-200/3.5 EFL			523
70-210/4 EF Ultrasonic			272
75-300/4 EF NEW			184
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15/2.8	467 50/1.2L 428
17/4	319 50/1.2 215
20/2.8	328 50/1.4 99
24/1.4L	864 50/1.8 42
24/2	338 85/1.2L 649
24/2.8	199 85/1.8 269
28/2	298 100/2 298
35/2.8TS	579 100/2.8 CALL
50/3.5 Macro w/Tube	208
100/4 Macro w/Tube	344
200/4 Macro	$299
135/2	329 500/8 307
135/2.8	179 400/2.8 3930
200/2.8	479 400/4.5 965
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300/4L	794 600/4.5 1849
300/4	CALL 800/5.6L 2829
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50-300/4.5L	1469
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100-300/5.6 Macro	245
100-300/5.6L	369
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2xB	184 1.4xA 194

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28/2.8	111	100/2	328
35/1.4	613	135/2.8	114
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20/2.8	384 135/2.8 107
24/2.8	213 200/4 69
28/2.8	109 200/2.8 475
50/3.5 Macro	237
100/4 Macro	399
500/8 Mirror	365
28-70/3.5 Macro	118
70-210/4 Macro	194
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21/2	436	35 Shift	348
21/3.5	259	85/2	238
24/2	345	100/2	333
24/2.8	208	100/2.8	175
24 Shift	798	180/2.8	409
28/2	341	200/4	189
28/2.8	139	300/4.5	336
500/8 Mirror			348
20/2 Macro			208
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50/3.5 Macro			215
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28-80/3.5T Macro	159.95
35-70/3.5 Macro	107
35-105/3.5 Macro	164
35-135/3.5 Macro	268
70-210/4.5T Macro	149
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28-70/3.5 Compact	134
35-135/3.5 Macro	229
60-300/3.8 SP Macro	289
70-210/4 Compact	134
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35-90/4 Compact Macro	129	–	129	129
70-210/3.5 Compact NEW	139	–	139	–
90-300/4.5 *NEW* Macro	179	–	179	179
90/2.5 Macro *NEW*	299	–	299	299
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16/2.8 FISHEYE	259	–	–	–	–
24/2.8	68.95	113.95	147.95	112.95	112.50
28/1.8 ASPHERIC	138	137	187	138	–
28/2.8	58.95	–	–	–	–
50/2.8 MACRO	128.95	149.50	184.95	148.95	–
90/2.8 MACRO	214	261.95	335.95	259.95	–
180/2.8 APO	CALL	CALL	CALL	CALL	–
180/5.6 MACRO	271	269	294	269	–
300/2.8 APO	1758	2178	2178	2087	–
400/5.6	203	227	292	227	224.95
400/5.6 APO	305	374.95	433	372	–
500/4.5 APO	CALL	2649	3068	2787	–
500/7.2 APO	408	404.95	448	399	–
600/8 MIRROR	288.95	288.95	288.95	288.95	287.95
1000/8 APO	CALL	CALL	CALL	CALL	–
21-35/3.5	315.50	357.95	474.95	358.95	–
24-50/4 UC	148.95	151.95	189.95	151	–
28-70/3.5 UC	93.95	102.50	143.95	102.50	102.95
28-200/4	208.95	244.95	–	245.95	–
35-70/2.8	108	116	148	116	116
35-70/3.5	72.50	83.95	–	84.95	91.95
35-80/4 UC	94.50	104.50	–	–	–
35-135/3.5	127.95	147.95	176.95	147.95	–
55-200/4	97.95	–	189.95	–	–
70-210/3.5 APO	197.95	246.95	309.95	246.95	–
70-210/4 UC	93.95	102.50	143.95	102.50	102.95
75-200/2.8	177.95	197.95	–	–	–
75-200/3.8	129.50	148.95	–	–	–
75-300/4.5	169.50	216.95	248.95	214.95	214.95
75-300/4.5 APO	211.95	266.95	323.95	266.95	–
2X MACRO	92.50	–	–	–	–

Vivitar Series 1

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28/2.8	61	–	–	–	–
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with 1:1 Macro Extender					
300/2.8 ATX		CALL	–	CALL	–
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500/8 Mirror	213	–	–	–	–
20-35/3.5 ATX		CALL	–	CALL	–
24-40/2.8 ATX	213	–	–	–	–
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28-70/2.8 SZX	109.95	124.95	174.95	124.95	124.95
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341 AX Autofocus w/Tray	333
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60x60	92	107
70x70	105	122
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60x60	114	121
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bogen

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Olympus	52	58
Pentax LX	52	58
Hasselblad	117	146
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C330	104	109
645	121	124
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Polaroid Back 719

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500 CLASSIC OUTFIT
500 C/M Chrome Body, 80 F2.8 CFT* Lens, A-12 Back, Waist Level, Rapid Wind Crank
$2295
1yr USA Warranty

500 C/M Body 929
503 CX 1437
553 ELX 2172
2003 FCW 2513
903SWC w/lens & Finder .. 4027
A-12 mag 572 A-24 mag 631
A-16 mag 631 70mm 911
Polaroid Back 174.95
Hasselblad Polaroid Back 381

CF T* LENSES

40/4	3339	120/4M	2214
50/4 Fle	2168	150/4 ..	2126
60/3.5 ..	1855	180 NEW	2433
80/2.8 ..	1325	250/5.6	2398
100/3.5	1974	2x Mutar	1299

1.4X Shift Converter NEW 2596
2X for Hasselblad 179.95
Vivitar 2X 184.50

PM Prism Finder 811
PME-3 Meter Prism 1278
Flash Gun Bracket 279
4504 Pro Flash *NEW* 607
SCA 390 Adapter 141
Professional Lens Shade 258
Acute Matte Screen 169
Hasselbad Manual 36.95
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500ELX $1349
Motorized Body w/chgr & Nicad
2000FCW $1995
PME Meter Prism $1099

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Purchase a Mamiya M645 Super, RB67 SD or RZ67 camera, standard lens & finder. Then get a Bonus Pack consiting of a Polaroid back & pro' film assortment or a power winder & pro' film assortment worth up to $600 direct from Mamiya

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Bellows Lens Shade 49
Balloon Bellows 49
Super Slide Cutter 49
Extension Tubes, Mamiya Aluminum Case 49

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VIVITAR 2X for 645 164
Mamiya 2x Extender 129.95

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C330S Body 599
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ALL MAMIYA LENSES STOCKED
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MAMIYA 6
THE ONLY 2¼ SQUARE RANGEFINDER CAMERA WITH INTERCHANGABLE LENSES
BODY, 75/3.5, 55/4, 150/4.5
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RB67 GOLD SPECIAL 1099
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RB67 LENSES
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45MXT Chassis	683
45 Condensor	285
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CPA-2 Processor	907.95
CPP-2 Processor	1217.00
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Variofomat Easel	40.95
Colorstar 1000	875
Colorstar 2000 Analyser	1316
Process 4 Timer	163.95
Process 8 Timer	289.95
Jobo Tanks, Paper Drums, Dryers & System Accessories	
CALL FOR OUR PRICES	

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35mm Tank & Reel	12.95
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Multi 3 .. 13.50	Multi 5 18.50
Multi 8 .. 26.90	Reel .. 4.75
Tank washer Hose	7.95
Standard Auto Washer	84.95
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Micro Focus Finder	14.95
Major Focus Finder	34.95

Daylab 300

DAYLAB 600 SYSTEM	CALL
DAYLAB 400 SYSTEM	CALL
DAYLAB 100 SYSTEM	CALL
SYSTEM ACCESSORIES:	
Instant Film adapter	67.80
8x10 insert trays ..... 3 for 10.95	
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Polycontrast III RC	16.99	70.98	10.62	36.79	80.49	35.49
Polyfiber SW	15.99	65.70	9.49	32.94	–	31.76
Kodabrome II RC	17.49	74.80	10.89	37.92	82.89	36.48
Panalure II RC	20.48	85.42	12.49	43.48	94.89	42.38
Elite Fine-Art	–	–	16.93	58.37	–	55.89

ILFORD

Multigrade III Deluxe	15.98	–	10.04	34.90	76.17	33.53
Ilfospeed Deluxe	17.30	–	10.85	37.75	82.44	36.31
Ilfobrom DW	22.55	–	14.18	49.33	109	93.9
Galerie	26.95	–	14.25	47.95	–	47.95

SLIDE/PICTURE STORAGE

Print File

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35MM NEGATIVES	25	100
35-6HB	4.25	15.50
35-7	–	14.50
120 NEGATIVES		
120-4B	4.25	14.50
120-4UB(6x7)	–	15.75
35MM SLIDES		
2x2-20B	6.50	19.75
2x2-20H	–	24.75
PRINTS		
35-8P (3½x5¼)	5.80	19.75
46-6P (4x6)	5.80	19.75
810-2P (8x10)	5.80	19.75

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#6000 4 Foot	189.95
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#6009 Portable	79.95
4 Foot Stand	182.95

sima

SLIDE SORTER
- Spillproof • Simulates Daylight
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LIGHT BOX
- 11"/14" Uniform Light $48

KODAK FILM

Min. Purch 5 Rolls

	FILM ASA	ONLY	Kodak Proc.
COLOR SLIDE			
KM 135-24	25	3.85	6.64
KM 135-36	25	5.38	8.29
KR 135-24	64	3.85	6.67
KR 135-36	64	5.59	6.89
KR 135-36 *w/Mounting*			7.89
KL 135-36	200	6.80	9.93
EC 135-24	100	3.85	6.64
EC 135-36	100	4.35	7.89
ET 135-36	160	6.65	10.20
ED 135-24	200	4.62	7.41
ED 135-36	200	6.05	9.50
EL 135-24	400	5.40	8.19
EL 135-36	400	6.90	10.45
ES 135-36	800	7.59	11.14
PRO. COLOR SLIDE			
PKM 135-36	25	6.42	9.97
KPA 135-36	40	7.39	10.94
PKR 135-36	64	6.39	9.94
PKR 120	64	4.05	9.04
PKL 135-36	125	7.98	11.35
EPY 135-36	50	5.65	9.20
EPR 135-36	64	5.70	9.24
EPX 135-36	*NEW*	6.45	10.04
EPN 135-36	100	6.59	10.12
EPP 135-36	100	6.59	10.14
EPD 135-36	200	7.15	10.64
COLOR PRINT			
KODACOLOR GOLD			
VR 135-36	*100*	*2.75*	*10.70*
GA 135-24	100	2.04	7.99
GA 135-36	100	2.79	10.57
GB 135-24	200	2.85	8.78
GB 135-36	200	3.49	11.63
GC 135-24	125	2.89	8.98
GC 135-36	400	4.00	11.89
GF 135-24	1600	4.80	10.73
GF 135-36	1600	5.95	13.79
EKTAR FILM			
CK 135-24	25	3.80	9.73
CK 135-36	25	4.79	12.63
CW 135-24	125	2.89	8.89
CW 135-36	125	3.65	11.59
CJ 135-24	1000	4.25	10.18
PRO. COLOR PRINT			
VPS 135-24	160	3.10	9.03
VPS 135-36	160	4.10	11.94
VPS 120	160	2.70	–
VPS 220	160	5.49	–
VPH 135-36	400	5.32	13.16
VPH 120	400	3.40	–
VPH 220	400	7.09	–
EKTAPRESS GOLD (5 rolls)			
PPA 135-36	100	14.45	54.15
PPB 135-36	400	20.75	60.45
PPC 135-36	1600	27.35	67.15
BLACK & WHITE			
PX 135-24	125	1.99	7.99
PX 135-36	125	2.69	10.72
TX 135-24	400	1.99	7.94
TX 135-36	400	2.80	10.74
TX 120	400	1.87	–
TMX 135-24	100	2.05	7.98
TMX 135-36	100	2.80	10.74
TMX 120	100	2.15	–
TMY 135-24	400	2.17	8.10
TMY 135-36	400	2.95	10.84
TMY 120	400	2.25	–
TMZ 135-36	1600	3.85	11.79
MOVIE FILM			
KMA464	40	8.98	13.87
KMA594	40	12.99	17.88
ELA 594	160	14.89	19.78

FUJI FILM

Min. Purch. 5 Rolls

	FILM ASA	ONLY	w/ Proc.
COLOR SLIDE			
RF 135-36	50	4.05	7.30
RD 135-36	100	3.59	6.69
RH 135-36	400	5.75	8.89
PRO. COLOR SLIDE			
RFP 135-36	50	3.99	8.95
VELVIA 36	50	6.7	10.36
RDP 135-36	100	4.80	8.40
COLOR PRINT			*w/Kdk Proc.*
CN 135-24	100	1.89	7.84
CN 135-36	100	2.23	10.19
CA 135-24	200	2.29	8.45
CA 135-36	200	2.85	10.93
CH 135-24	400	2.30	8.51
CH 135-36	400	2.90	10.96
REALA 36	100	3.87	11.74

AGFA/PERUTZ

COLOR PRINT		
XR 135-12	100	1.39
XR 135-24	100	1.59
XR 135-36	100	1.89

ILFORD FILM

PAN-F, FP-4, HP-5+ 135-20	1.95
PAN-F, FP-4, HP-5+ 135-36	2.75
XP-1+ 135-20	1.69
XP-1+ 135-36	1.99

Polaroid Instant Film

	SINGLE PACK	TWIN PACK
SX-70	8.74	17.47
600 PLUS	8.74	17.47
SPECTRA	8.74	17.47
107	5.79	–
108	8.65	17.29
664	–	15.60
665	7.99	–
667	–	11.26
668	8.85	17.67
669	7.95	15.85
778	8.96	17.88
52	31.95	57 34
54	31.80	58 ..... 56.80
55	32.80	59 ..... 49.80

INSTANT SLIDES

Auto Processor	88.95
Power Processor	209
Slide Mounter	19.40
Illuminated Slide Mounter	33.90
100 Slide Mounts	5.90
ASA 12	36
Polablue	- 10.55
Polachrome 40	8.87 13.38
Polachrome HC	- 10.59
Polagraph 400	9.55 -
Polapan 125	8.87 13.38

Kodalux
Processing Mailers

DP-24	5.93	PK-24	2.79
DP-36	7.94	PK-36	3.59
PK-59	5.98	PK-12	4.99

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FOTIMA
"QUITE SIMPLY THE FINEST CAMERA BAGS IN THE WORLD"

- Fotima bags are made from ultra rugged waterproof tear resistant 1150 Denier Coralon
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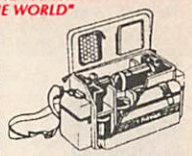

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List Price 64.95 ..... 39.95
Pro System Case (17½x11)
List Price 154.95 ..... 59.95

DOMKE

F1-X	103
F2 Original Domke Bag	71
F3 Compact (5x7x8)	46.90
F3-X (5x11x8)	49.80
F320 Mini Domke	42
J-4 Jacket	94
Domke Video Bags	CALL
DV Cargo Vest	59.95
DOMKE ACCESSORIES	CALL

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P-1002 Expidition	134.95
P-1002 Paparazzi	119.95
P-901	79.95
P-802	87.95
P-777 COMPACT	68.95
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City Bag Pro	97.95
City Bag Full	74.95
City Bag Compact	49.95

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TUNDRA CHAMELEON

CHAMELEON #500	64.95
CHAMELEON 3501	87.95

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The Protection Your Valuable Photographic & Video Equipment Deserves

PRICE INCLUDES TWO FOAMS BLACK OR SILVER FINISH

100 (12x9x5)	113
101 (16x9x8)	135
102 (18x13x4)	124
103 (18x13x8)	133
103 GOLD	167
105 (21x13x6)	159
106 (21x17x7)	179
107 VIDEO (21x13x7½)	162
110 (26x18x9)	223
111 (24x18x7)	203
129 (29x20x10)	273
703 GOLD (18x13x6)	166
705 GOLD (21x13x 6½)	176
Haliburton Parts	CALL

Billingham
"The Finest From England"
- Canvas Construction
- Leather Trim •Brass Buckels
#115 ..... #445 .....
#335 ..... #7000 .....
#225 ..... #550 .....
CALL FOR OUR LOW PRICES

TUNDRA SEA KING

#518 (18½x14½x5¼)	CALL
#613 (14x10½x6½)	FOR
#716 (17½x11½x7½)	OUR
#718 (18½x14½x6½)	LOW
#821 (21x14½x9)	PRICES
#822 (22x18x8½)	
#827 (27x18x8½)	

BAZOOBY

Photo Vest	48.95
Bush Jacket	93.95

tamrac

#426	#613 .....
#428	#614 .....
#517	#620 .....
#603	#622 .....
#624	#634 .....
#605R	#636 .....
#606	#704 .....
#706	#757 .....
#608	#527 .....
#610	#151 .....
#612	#136 .....
#8003	#8005 .....
#8006	#8036 .....
N25 Strap	N35 Strap .....
N45 Strap	N55 Strap .....
Toolpack	Baglight .....

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TENBA
The Travellers

454 (12"x8"x6½")	
434 (10"x8½x6½")	
415 (14"x10"x4"-7")	
411 (13"x10"x4½")	
406 (13"x7½"x4½")	
405 (8½"x9"x4½")	
404 (11"x7½"x4½")	
403 (9"x7x4½")	

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P695 (16"x10"x8")	
P684 (16"x7"x8")	
P675 (16"x9"x7")	
P655 (12"x9"x6½")	

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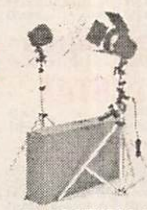
Discover the creative edge with.....

SP STUDIO SYSTEMS



The Studio Pro Multi Strobe System is an affordable easy to use flash system which is perfect for home, studio or location use. The modular design of the Studio Pro system allows you to customize your strobe system to suit any need. The lightweight yet rugged construction of the system components allow you to use them anywhere.

HOME STUDIO KIT
- 2 - SP100 AC Strobe Units
- 1 - SP72 Fill Strobe Unit
- 1 - Barn Doors • 1 - Soft Box
- 1 - 36" Umbrella • 1 - Clamp
- 1 - Filter Kit • 2 - AC Holders
- 2 - 7½ Foot Lightstands with Swivel Brackets
- 1 - Storage and Carrying Case

Suggested Retail Price Over $450
$314.95

HOME PORTAIT KIT
- 2 - SP920 AC Strobe Units with Modelling Lights
- 1 - SP100 AC Strobe Unit
- 1 - Barn Doors • 1 - Snoot
- 2 - 36" Umbrellas • 2 - Clamps
- 1 - Filter Kit • 2 - AC Holders
- 2 - 7½ Foot Lightstands with Swivel Brackets
- 1 - Storage and Carrying Case

Suggested Retail Price Over $600
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LIGHTSTANDS

6 Foot Stand	22.95
PMLS 7½ Foot	32.95
PMLS13 11 Foot	42.95
PMLS8M 8½ ft Pneumatic	57
PMLS14M 14ft Pneumatic	68
Boom Arm	49.95
Lightstand Bag Holds upto 8 stands	52.95

COMMERCIAL KIT
- 2 - SP150 4 Tube Strobe Units with Modelling Lights
- 1 - SP100 AC Strobe Unit
- 1 - Barn Doors • 1 - Snoot
- 1 - 42" Umbrella • 2 - AC Clamps
- 2 - 7½ Foot Lightstands with Swivel Brackets
- 1 - Storage and Carrying Case

Suggested Retail Price Over $700
$489.95

LOCATION KIT
- 2 - SP150 4 Tube Strobe Units with Modelling Lights
- 2 - SP147 AC Strobe Unit
- 1 - Barn Doors • 1 - Snoot
- 1 - 36" Umbrella • 2 - AC Clamps
- 2 - 7½ Foot Lightstands with Swivel Brackets
- 1 - Storage and Carrying Case

Suggested Retail Price Over $900
$589.95

STROBE UNITS

SP-72 - GN 72 AC Strobe fits AC socket	26.95
SP-100 - GN 100 AC Strobe fits AC socket	49.95
SP-920 - GN 92 AC Strobe with Modelling Light	89.95
SP-147 - NEW GN147 AC Strobe Variable Power ..	84.95
SP-150 - GN 150 AC 4 Tube Strobe with Twin Slaves	129.95
DC POWER PACK - Powers upto 4 Strobes (not 150)	109.95

SAVAGE PAPER PRODUCTS

POLE-VAULT
Background Stand

$72

- Sturdy 3 leg design
- Max. height 8½ft
- Adjustable Width

TRIPLE POLE-VAULT
Holds 3 rolls of paper 179.95

SV SMITH VICTOR

LIGHTS & STANDS

A50 5'	42	CAL8 8'	38
A80 8'	42	CAL10 10'	38
A100 10'	42	CAL12 12'	47
A120 12'	53	CQL8 8'	39
A160 16'	118	CQL10 10'	39
A8 8'	32	PL0 8'	54
A10 10'	32	PL10 10'	54
A12 12'	41	PL12 12'	61
S3 8'	26.95	ALS37 7'	34
S4A 10'	29.95	ALS38 8'	37
S6R 6'	31.95	ALS312 12'	44

TESTRITE
COPYSTANDS & LIGHTS

CS-1	36.80	23-C	33.95
CS-2	44.95	23-P	32.95
CS-3	62.95	23-44	49.95
CS-4	92.50	#45	62.95
CS-5 ..	122.95	Daylite	109.95
CS-6	52.95	35-2	32.95
CS-7	31	35-4	53.95

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Meade

97E-2 *SPOTTING SCOPE TELEPHOTO LENS*

COMPLETE OUTFIT INLUDES:
- Multicoated 3½ inch 1000mm F/11 optical tube assembly
- 45° erect image diagonal for comfortable terrestial viewing
- 5X24 finderscope
- 40X (25mm) eyepiece

$317
- Meade Lifetime USA warranty

97ER Rubber Armored	389
Camera Adapter	34.95
Carrying Case	39.95
Eyepieces 111,80,55,25X	37.95

2045-S
- 4" 1000mm Spotting Scope
- Can be used as an Ultra-Sharp 1000mm f/10 Telephoto Lens
- Includes 40x Eyepiece, Erecting Diagonal 5x24Finder

$459

2045-D
- The world's only portable 4" 1000mm F/10 Telescope
- Equatorial fork mount with battery powered motor drive
- Includes 40x Eyepiece, Erecting Diagonal 5x2Finder Table Top tripod

$619

PATHFINDER II - 15-60X Zoom Spotting Scope, can be used as 1000-4000mm zoom lens. *Includes Case & Camera Adapter (req. T-Mount)*

$214

CELESTRON

7x42 Ultima	177
8x32 Ultima	179
8x56 Ultima	186
10x50 Ultima	189
11x80 Giant	291
15x80 *NEW* Giant	297
20x80 Giant	301

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95% TRANSMISSION, WATERPROOF BUILT TO FULL MILITARY SPECIFICATION

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8x20BCA Rubberized	459
9x25BA NEW Armored	399
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Multivision 5 Circular	18.90	19.40	21.70	–	–
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Color Grad	11.20	11.75	12.70	15.35	17.40
Enhancing	27.50	41.50	45.50	45.50	45.50
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Fog Effect 1,2,3,4	12.20	12.40	13.85	15.80	19.90
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Circular Polarizer	21.80	22.90	29.50	35.70	48.60
Sepia 1,2,3	11.00	14.50	18.50	21.60	25.30
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Neutral Density (1.6-6)	24.60	26.60	29.25	31.25	33.90
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Soft Focus (1,2)	14.25	16.25	18.25	20.10	22.90
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36	6.75	–
40-42	13.65	18.25
55-58	9.70	11.75
60,61	7.70	10.70
63-68	7.39	9.70
70-78	–	9.70
80,81	9.10	–
82	4.20	6.60
83,84	7.40	9.70
86	8.00	12.50
91-93	14.30	18.70
101-103	7.80	16.15
111-113	7.40	26.70
120-151	9.10	11.30
160	11.30	17.10
161-163	13.60	21.10
164	16.80	29.60
170-173	13.60	22.90
185	7.25	–
194	5.25	6.10
195-196	9.60	11.95
197	10.10	14.10
198	–	14.10
201-204	14.30	18.30
209	16.10	27.00
216	15.85	18.30
217	15.85	26.80
219	33.80	52.80
220	15.90	–
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342,345	9.70	13.70
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TDK EHG	4.25	3.99	3.79
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MAXELL HGX GOLD	4.45	4.19	3.89
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MP-60	4.25	3.99	3.75
MP-90	4.89	4.65	4.39
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HGX-120	6.99	6.69	6.35
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Discovery 900 Plus	Call
Discovery 2000	Call
Discovery 3000	Call

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GW-690II, GSW-690 II	Call
G617 Panorama	Call
GX 680 System	In Stock

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Prices listed include Pentax USA Warranty

PZ-10

AUTOFOCUS SLR SYSTEM

PZ-10 New!	Call
SF-1N	239.85
SF-10	Call

NEW POWER ZOOM LENSES
Comes with case

FA 28-80 f3.5	Call
FA 70-200 f4.0	Call
FA 250-600 f5.6 EDIF	Call

Call for More!

AUTOFOCUS LENSES

AF 50 f1.7	64.85
AF 50 f1.4	129.85
AF 28 f2.8	119.85
AF 135 f2.8	139.85
AF 300 f4.5 EDIF	539.85
AF 50 f2.8 Macro	259.85
AF 100 f2.8 Macro	397.85
AF 24-50	279.85
AF 28-80 TKM	119.85
AF 28-80 f3.5	219.85
AF 35-70 f3.5	119.85
AF 35-105 f3.5	177.85
AF 35-135 f3.5	284.85
AF 70-200 TKM	139.85
AF 70-210 f3.5	189.85
AF 250-600 EDIF	4899.85
Data Back FB	89.85
AF Adapter 1.7x	89.85
AF 240 FT Flash	109.85
AF 400 FTZ Flash	219.85
AF 330 FTZ Flash	Call

PENTAX SLR's

K-1000	114.85		
P30T	127.85		

PENTAX IL_X

LX Black	599.85		
FA-1	Call	FA-2	Call
FA-1W	Call	FB-1	Call
FC-1	Call	FD-2	Call
LX Winder	189.85		
LX Motor Drive	339.85		
Dial Data Back LX	Call		

K1000 SPECIAL

•Pentax K-1000 Body
•Pentax 50 f2.0 'A' Lens
•Electric Flash
•Pentax Gadget Bag
•Pentax Wide Strap
•Pentax Photo Book

ALL 6 PCS. **$199.85**

AUTOFOCUS CAMERAS

IQ Zoom 60-X	Call		
IQ Zoom 700-R	Call	70-210 f4.5 New!	119.85
IQ Zoom 900	179.85	70-300 f4.5 New!	189.85
IQ 105 Super-R	Call		

IQZoom 900
Built-in 38-90mm Pentax Power Zoom Lens

SPECIAL PRICE! **$179.85**

PENTAX SMC-A LENSES

28-80 TKM-A	89.85
70-200 TKM-A	97.85

PENTAX FLASHES

AF-160SA	29.85
AF-200SA	82.85
AF-200T	84.85
AF-280T	124.85
AF-400T Kit	279.85
AF-080 Ringlight Set	249.85

PENTAX ACCESSORIES

Motor Drive A	244.85
Digital Data M	117.85

PENTAX METERS

Spotmeter V	189.85
Digital Spotmeter	299.85

PENTAX CASE

ME-Super Case	3.85

MINOLTA
Nw's Largest Minolta Dealer

Prices listed include Minolta USA Warranty

MAXXUM 7xi

AUTOFOCUS SLR SYSTEM
2 Yr. Minolta USA Warranty

Maxxum 3000i	Call
Maxxum 3xi	Call
Maxxum 5000i	229.85
Maxxum 7000i	Call
Maxxum 9000i	Call
Maxxum 7xi New!	Call

NEW XI SERIES LENSES

AF 28-105 f3.5 xi	Call
AF 35-200 f4.5 xi	Call
AF 28-80 f4.0 xi	Call
AF 80-200 f4.5 xi	Call
AF 100-300 f4.5 xi	Call

MAXXUM AF LENSES
5 Yr. Minolta USA Warranty

AF 24 f2.8	Call
AF 16 f2.8	Call
AF 28 f2.8	119.85
AF 135 f2.8	119.85
AF 200 f2.8 APO	Call
AF 24-50 f4.0	Call
AF 35-80 f4.0	114.85
AF 75-300 f4.5	Call
AF 80-200 f4.5	164.85
AF 100-300 f4.5	Call
AF 200 f2.8 APO	Call
AF 300 f2.8 APO	Call
AF 500 f8.0 Mirror	Call
AF 600 f4.0 APO	Call
AF 50 f2.8 Macro	Call
New 3x1 Zoom Lens	Call

MAXXUM FLASHES
Comes w/case

D314i	56.85	D316i	56.85
2000i	75.85	3200i	104.85
3500xi	Call	5200i	Call
1200 AF-N	294.85		
Program Back PB-7	154.85		
Data Back DB-7	54.85		

MINOLTA SLR's

X-370N	Call
X-700	194.85

AUTOFOCUS CAMERAS

Freedom 50N	Call		
Freedom AF-35	79.85		
Freedom Vista	Call		
Freedom Dual C	Call		
Freedom Tele	149.85		
Freedom Zoom 90C	Call		
Freedom Zoom 105i	Call		
Weathermatic Dual	174.85		

MINOLTA MD LENSES

24 f2.8	214.85		
28 f2.8	109.85		
50 f3.5 Macro	247.85		
135 f2.8	114.85		
28-70 f3.5 New!	Call		
35-70 f3.5	134.85		
35-105 f3.5	Call		
70-210 f4.5 New!	119.85		
70-300 f4.5 New!	189.85		

FLASHES & ACCES.

280PX Flash	99.85
220X Flash	Call
Motor Drive i	229.85
Auto Winder G	119.85

MINOLTA METERS
All come w/case

Autometer IV	Call
Autometer III-F	Call
Flash Meter IV	Call
Spotmeter F	Call
Color Meter II	Call

MINOLTA BINOCULARS AUTOFOCUS

Minolta 25-year warranty

AF 8x22	w/case	In Stock	
AF10x25	w/case	In Stock	

WEATHERMATIC

7x42	Black	169.85	
7x50	Black	159.85	
10x42	Black	199.85	

STANDARD

7x35	Extra Wide	59.85	
7-15x35	Zoom	102.85	

POCKET

7x21		57.85	
8x22W	Wide	67.85	
10x25W	Wide	82.85	

Nikon
Advanced Systems Dealer

Prices listed include Nikon USA Warranty

N8008S

AUTOFOCUS SLR SYSTEM

N4004s AF	249.85		
N5005AF	Call		
N6006 AF	Call		
N8008 S AF	Call		
F4-S	Black	Call	

NIKON AF LENSES

AF 20 f2.8			Call
AF 24 f2.8	New!		Call
AF 28 f2.8	New!		Call
AF 35 f2.0			Call
AF 60 f2.8			Call
AF 85 f1.8			Call
AF 180 f2.8 EDIF			Call
AF 300 f2.8 EDIF			Call
AF 24-50 f3.3			Call
AF 28-70 f3.5	New!		Call
AF 28-85 f3.5			Call
AF 35-70 f2.8			Call
AF 35-70 f3.3			Call
AF 35-105 f3.5			Call
AF 35-135 f3.5			Call
AF 70-210 f4.0			Call
AF 75-300 f4.5			Call
AF 80-200 f2.8 ED			Call

NIKON AF FLASHES

SB-22AF	SB-23AF
SB-20AF	SB-24AF

NIKON AUTOFOCUS CAMERAS

One Touch 100	99.85		
One Touch 200	Call		
Zoom-Touch 400	139.85		
Zoom-Touch 500	189.85		
Zoom-Touch 500 S	Call		

NIKON SLRs

N-6000	Call		
N-2000	Call		
FM-2	Call		
F-3 H.P.	Call		
Nikonos V	Call		

FREE! Set of Extension Tubes & Pro Underwater Photography Course ($200 value) with Nikonos V body purchase.
Ask for Details!

15 f2.8	UW		Call
20 f2.8	UW		499.85
28 f3.5			80 f4.0
SB-103 Flash			Call

NIKON AI-S LENSES
*Comes w/case

16f2.8	Call	15f3.5	Call
24f2.0	Call	28f2.0	Call
28f3.5pc*	Call	35f1.4	Call
35f2.8pc*	Call	50f1.2	Call
85f1.4	Call	105f1.8	Call
105f2.5			254.85
35-200 f3.5			Call

MICRO LENSES

55 f2.8			Call
105 f2.8			Call

"ED" LENSES
Comes w/case

400 f5.6			500 f4.0

NIKON FLASHES

SB-11	264.85	SB-14	244.85
SB-16 A,B			Call
SB-17			139.85
SB-21 A,B			Call

NIKON BINOCULARS
Nikon 25 Year Warranty

7x20 CF	Venturer III		59.85
8x23 CF			69.85
9x25 CF	Venturer III		69.85
10x25 CF			79.85

STAYFOCUS PLUS SERIES

7x35	Stayfocus+	74.85
7x50	Stayfocus+	84.85
10x50	Stayfocus+	89.85

• Companion Deluxe Series
• Criterion Series
• Sea & Sport Series
• Action Series
Call for prices

Canon
NW's Largest Canon Dealer

Prices listed include Canon USA Warranty

EOS 10s

AUTOFOCUS SLR SYSTEM

EOS-1	Call		
EOS-RT	In Stock		
EOS-10S	Call		
EOS 630	269.85		
Rebel	169.85		
EOS Rebel S New!	239.85		

EOS REBEL KIT

• EOS Rebel Body
• Canon EF35-80 f4.0 Telezoom Lens
• Speedlite 200E
• Lithium Battery
• Special Wide Strap

ALL 5 PCS. CALL FOR PRICE

CANON EF LENSES

EF 24 f2.8			Call
EF 28 f2.8			139.85
EF 35 f2.0			Call
EF 50 f2.5 Macro			259.85
Lifesize Converter			179.85
EF 100 f2.8 Macro			Call
EF 135 f2.8 Soft			229.85
EF 20-35 f2.8			Call
EF 28-70 f3.5			199.85
EF 35-70 f3.5			149.85
EF 35-80 f4.0			Call
EF 35-105 f4.0			Call
EF 50-200 f3.5			329.85
EF 50-200 f3.5 "L"			Call
EF 70-210 f4.5			199.85
EF 75-300 f4.0	New!		Call
EF 80-200 f4.5			Call
EF 80-200 f2.8 "L"			Call
EF 100-300 f5.6			224.85
EF 100-300 f5.6 "L"			Call

ULTRASONIC LENSES

EF 50 f1.0 "L"			Call
EF 85 f1.2 "L"			In Stock
EF 200 f1.8 "L"			In Stock
EF 300 f2.8 "L"			In Stock
EF 600 f4.0 "L"			In Stock
EF 28-80 f2.8 "L"			In Stock
EF 35-135 f3.5			274.85
EF 70-210 f3.5			Call
EF 100-300 f4.0			Call

EOS FLASHES w/case

160E	59.85
200E	49.85
300EZ	114.85
430EZ	Call
Data Back E	61.85

CANON SLR's

T-60	Call
T-90	Call
F-1 (FN)	Call
F-1 (AE)	Call

AUTOFOCUS CAMERAS

Snappy Q	44.85
Sure Shot Max.	Call
Sure Shot Telemax	Call
Mega Zoom 76	Call
Mega Zoom 105	219.85

Canon PHOTURA

35-105mm Power Zoom
CALL FOR SALE PRICE!

Canon FD LENSES

COMPLETE FD LENSES
Including "L" *In Stock*

24T	59.85	300TL	159.85
533G, 577G Set			Call

CANON ACCESSORIES

Eye Level Finder FN	117.85
AE Finder FN	184.85
AE Power Winder FN	254.85
AE Motor Drive FN Set	424.85
Ni-cd Pack FN	129.85
Film Chamber FN-100	449.85
AE Motor Drive FN	299.85

SIGMA
NW's Largest Sigma Dealer

Sigma USA Warranty Includes Mounts

MANUAL FOCUS LENSES

24 f2.8			69.85
28 f1.8			129.85
28 f2.8			59.85
50 f2.8 Macro			119.85
90 f2.8 Macro			214.85
180 f2.8 APO Macro			547.85
180 f5.6 APO Macro			247.85
300 f2.8 APO			Call
400 f5.6			199.85
500 f4.5 APO			Call
500 f7.2 APO			379.85
400 f5.6 APO			297.85
600 f8.0			279.85
1000 f8.0 APO			Call
24-50 f4.0			139.85
28-70 f3.5 UC			89.85
28-200 f4.0			199.95
35-70 f2.8			99.85
35-70 f3.5			69.85
35-135 f3.5			129.85
35-135 f3.5 UC			139.85
70-210 f4.0 UC			89.85
75-300 f4.5			169.85
75-300 f4.5 APO			204.85

AUTOFOCUS FOR CANON EOS

AF 24 f2.8			144.85
AF 28 f1.8			177.85
AF 50 f2.8 Macro			174.85
AF 90 f2.8 Macro			319.85
AF 180 f2.8 APO			554.85
AF 180 f5.6 APO			274.85
AF 400 f5.6			289.85
AF 400 f5.6 APO			414.85
AF 500 f7.2 APO			419.85
AF 600 f8.0 Mirror			279.85
AF 24-50 f4.0			179.85
AF 28-70 f3.5 UC			139.85
AF 35-80 f4.0			79.85
AF 35-70 f2.8			142.85
AF 35-135 f3.5			179.85
AF 35-135 f3.5 UC			159.85
AF 70-210 f4.0 UC			139.85
AF 70-210 f3.5 APO			299.85
AF 75-300 f4.5			209.85
AF 75-300 f4.5 APO			314.85
AF 1.4x Converter			139.85

AUTOFOCUS FOR MAXXUM

AF 24 f2.8			114.85
AF 28 f1.8			134.85
AF 50 f2.8 Macro			139.85
AF 90 f2.8 Macro			254.85
AF 180 f2.8 APO			554.85
AF 180 f5.6 APO			249.85
AF 400 f5.6			229.85
AF 400 f5.6 APO			349.85
AF 500 f7.2 APO			379.85
AF 600 f8.0 Mirror			279.85
AF 24-50 f4.0			159.85
AF 28-70 f3.5 UC			99.85
AF 28-200 f4.0			244.85
AF 35-70 f2.8			109.85
AF 35-70 f3.5			79.85
AF 35-80 f4.0			79.85
AF 35-135 f3.5			152.85
AF 35-135 f3.5 UC			139.85
AF 70-210 f4.0 UC			99.85
AF 70-210 f3.5 APO			237.85
AF 75-300 f4.5			214.85
AF 75-300 f4.5 APO			259.85
AF 1.4x Tele-Convert.			139.85

AUTOFOCUS FOR SF-1

AF 24 f2.8			117.85
AF 400 f5.6			229.85
AF 28-70 f3.5 UC			99.85
AF 35-70 f3.5			89.85
AF 35-80 f4.0			79.85
AF 35-135 f3.5			157.85
AF 35-135 f3.5 UC			139.85
AF 70-210 f4.0 UC			99.85
AF 75-300 f4.5			224.85

AUTOFOCUS FOR NIKON N8008 / N2020 / N4004s

AF 24 f2.8			114.85
AF 28 f1.8			129.85
AF 50 f2.8 Macro			139.85
AF 90 f2.8 Macro			254.85
AF 180 f2.8 APO			549.85
AF 180 f5.6 APO			249.85
AF 400 f5.6			229.85
AF 500 f7.2			379.85
AF 600 f8.0 Mirror			279.85
AF 24-50 f4.0			139.85
AF 28-70 f3.5 UC			99.85
AF 28-200 f4.0			244.85
AF 35-70 f2.8			107.85
AF 35-70 f3.5			79.85
AF 35-80 f4.0			79.85
AF 35-135 f3.5			159.85
AF 35-135 f3.5 UC			139.85
AF 70-210 f4.0 UC			99.85
AF 70-210 f3.5 APO			244.85
AF 75-300 f4.5			189.85
AF 75-300 f4.5 APO			259.85
AF 1.4X Converter			139.85

SIGMA AF CAMERAS

28AF Zoom	Call
35AF Zoom	Call
50AF Zoom	Call

PENTAX 645
West's Largest Pentax Dealer

Prices listed include Pentax USA Warranty

645 Body, 120 or 220 Back, .75mm f2.8
All 3 pcs. ..... Call

645 Body complete	Call
35 f3.5	Call
45 f2.8	Call
55 f2.8	Call
75 f2.8*	Call
75 f2.8 LS.	Call
120 f4.0 Macro	Call
135 f4.0 LS.	Call
150 f3.5	Call
200 f4.0	Call
300 f4.0 EDIF	Call
600 f5.6 EDIF	Call
80-160 f4.5	Call
1.4x *A*	Call
120 or 220 Back	Call

Complete line in stock.

PENTAX 6x7

6x7 Body (MP)	Call
Pentaprism	Call
TTL Finder	Call

6x7 SMC LENSES
Comes with case

35 f4.5	Call
45 f4.0	Call
55 f4.0	Call
75 f4.5	Call
75 f4.5 Shift	Call
90 f2.8	Call
105 f2.4	Call
120 f3.5 Soft	Call
135 f4.0 Macro	Call
165 f2.8	Call
165 f4.0 LS.	Call
200 f4.0	Call
300 f4.0	Call
400 f4.0 EDIF/Trunk	Call
500 f5.6	Call
600 f4.0	Call
1.4X	Call

Tokina
NW's Largest Tokina Dealer
Tokina 5 Year USA Warranty
Includes Mounts

SL 17 f3.5			219.85
SL 28 f2.8			79.85
SL 400 f5.6			239.85
500 f8.0			289.85
SZX 28-70 f3.5			99.85
SZX 28-200 f3.5			187.85
SZX 35-70 f3.5			89.85
SZX 60-300 f4.0			207.85
SZX 70-210 f4.0			99.85
SZX 80-200 f4.5			89.85
ATX 90 f2.5 Macro			229.85
ATX 300 f2.8			1529.85
ATX 24-40 f2.8			239.85
ATX 80-200 f2.8			384.85
ATX 100-300 f4.0			384.85
ATX 150-500 f5.6			849.85

AUTOFOCUS LENSES FOR MAXXUM, NIKON & PENTAX

AF 20-35 SD			249.85
AF 28-70 f3.5			89.85
AF 28-70 f2.8			139.85
AF 35-70 f3.5			99.85
AF 70-210 f4.0			99.85
AF ATX 28-70 f2.8			309.85
AF ATX 80-200 f2.8*			549.85
AF ATX 300 f2.8*			1994.85

Maxxum, Nikon only

AF LENSES FOR CANON

AF 28-70 f2.8			179.85
AF 70-210 f4.0			179.85
AF ATX 28-70 f2.8			Call

PENTAX 645
NW's Largest Mamiya Dealer

M645 SUPER SYSTEM

$600 Bonus Pak
Ask for Details!

M 645 Super	899
W/L Finder	109
Prism Finder	318
AE Prism Finder	649
Polaroid Back	290
Power Drive Grip	399
M 645 1000S	829
45 f2.8	599
55 f2.8	469
80 f1.9	419
80 f2.8	299
150 f3.5	439
55-110 f4.5	1249

RB67 SYSTEM

$600 Bonus Pak On New RB-67SD
Ask for Details!

RB67 Pro S	Call
RB67 Pro SD	990
50 f4.5	1149
KL 65 f4.0	1299
KL 90 f3.5	1099
KL 127 f3.5	949
500 f8	3299
150 f4.0	1099
180 f4.5	968
250 f4.5	1199
100-200 f5.2	2399
W/L Finder	126
Prism Finder	479
120, 220 Back	309

RZ67 SYSTEM

Risk-Free Purchase + $600 Bonus Pak
Call for Details!

RZ 67	1239
37 f4.5	1699
50 f4.5	1129
65 f4.0	1089
90 f3.5	899
110 f2.8	989
127 f3.5	949
180 f4.5	1049
250 f4.5	1099*
100-200 f5.2	2399
W/L Finder	145
AE Prism Finder	799
RZ Winder	369

MAMIYA 6

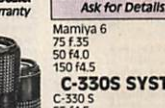
UP TO $500 REBATE!
Ask for Details!

Mamiya 6	1145
75 f.35	879
50 f4.0	1099
150 f4.5	1299

C-330S SYSTEM

C-330 S	737
55 f4.5	642
80 f2.8	396
135 f4.5	439
180 f4.5	563

TAMRON
N.W.'s Largest Tamron Dealer
Tamron 6 Yr. USA Warranty



Adaptall Mount Extra

17 f3.5	299
24 f2.5	189
28 f2.5	79
90 f2.5	229
500 f8.0	309
28-70 f3.5	134
35-135 f3.5	229
60-300 f3.8	289
70-210 f4.0	134
70-210 f3.5	279
80-200 f2.8 LD	729
200-500 f5.6	1069

Call for more

AUTOFOCUS LENSES FOR MAXXUM, NIKON & PENTAX

AF 28-70 f3.5*	139
AF 35-90 f4.0	129
AF 70-210 f4.0*	139
AF 90-300 f4.5	179
AF 90 f2.5	299
AF 300 f2.8 LD (IF)	2299
AF 1.4x	89
AF 2x	119

*Maxxum, Nikon only

FOTOVIX III
Fotovix II-X ..... Call

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(503)227-6008
FAX: (503)222-7070

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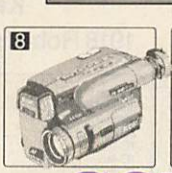

Panasonic
Authorized Panasonic Dealer

CAMCORDERS

PV-10B	VHS-C	Call
PV-19	8x Zoom	Call
PV-700 *	8x Zoom	Call
PV-704 *	w/Light	Call
PV-710 *	12x Zoom	Call
PV-760 *	E.I.S.	Call

* Comes with hard case

VIDEO RECORDERS

PV-2101	Auto Track.	Call
PV-2110	Quick Play	Call
PV-4110	4 Head	Call
PV-4161	4 Hd. Hi-Fi	Call
PV-S4167	S-VHS	Call

ACCESSORIES

PV-A118	Batt. Charg.	Call
PV-C80	Car Code	Call
PV-G40	Char. Gener.	Call

MAGNAVOX
Authorized Magnavox Dealer

8mm CAMCORDERS

CVM-710	New	Call
CVM-720	Digital	Call

FUJI
Authorized Fuji Dealer

Fujix-F60W	Call
Fujix-M890	Call

RCA
Authorized RCA Dealer

8mm CAMCORDERS

Pro 815	8x Zoom	Call
Pro 820A	2 Lux, 8x Zm	Call
Pro 825	Hi-Fi Stereo	Call
Pro 860	Ultra-cmpct	Call
Pro 865	Remote	Call
Pro 880H	Hi-Band	Call

VHS CAMCORDERS

CC 391	New	Call
CC 445	8x Zoom	Call
CC 512	12x Zoom	Call
CC 525	Digital Zm.	Call
CC 560	S-VHS	Call

VIDEO RECORDERS

VR-301	111 Chan.	Call
VR-335	181 Chan.	Call
VR-505	4 Head	Call
VR-535	VCR+	Call
VR-660HF	Hi-Fi, 4 Head	Call
VR-680HF	VCR+	Call
VR-690HF	Front AV	Call
VR-696HF	Job Shuttle	Call
VR-740HF	S-VHS	Call

RCA VIDEO ACCESSORIES

AVS-020	Synch. Cable	Call
CPS-03	Pwr. Supply	Call
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DCC-012	Car Card	Call
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GR-S505	S-VHS-C	Call

VIDEO RECORDERS

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DX-40	Mini. 4 Hd.	Call
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HR-D860	4-Hd. Hi-Fi	Call
HR-D865	4-Hd. Hi-Fi	Call
HR-D910	AV Link	Call
HR-D940	Multi-TV rmt	Call
HR-D970	Jog Shutt.	Call
HR-FC100	VHS/VHS-C	Call

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HR-S4700	TS Head Drm	Call
HR-S6700	Sound proc	Call
HR-S10,000	S-VHS	Call
HR-SC1000	S-VHS-C	Call

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JX-S300	AV Selector	Call
JX-S900	AV Selector	Call
JV-SV55	Edit	Call
RM-V1000	Edit	Call
MZ-350	Microphone	Call
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VV-8220	20" Color	Call
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RCA CGA 030		Call
Panasonic WJ-TTL5		Call

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Azden AV-S20	Call
Panasonic WJ-AVE 5	Call
Sony SB-V1	Call
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JVC MZ-350	Call
JVC MZ-707	Call
Azden ECZ-770	Call
Azden WMS-200	Call
Azden WMS-PRO	Call
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RCA WM-003	Call
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Sony ECM-K57	Call
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Sony XV-D300	Call
Sony XV-T600	Call
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VM-E15A	8x Zoom	Call
VM-H18A	Hi-Band	Call

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VTM 251A	4 Head	Call
VTM 137A	SX-5 Hd.	Call
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TERMS AND CONDITIONS

- No surcharge on MasterCard, VISA or Discover card charges.
- COD's accepted on orders over $200. Payment for COD must be CASH ONLY.
- Checks must clear before shipping merchandise.
- 15 day, no questions asked, money back guarantee on all USED equipment.
- NEW Goods must be returned AS NEW with all packaging and unfilled warranty cards. Restocking charge may apply to some items. Shipping charges not refundable.
- All items carry the USA warranty of the authorized U.S. distributor. We DO NOT sell grey market goods. DEMO Goods carry full USA warranty, unless otherwise noted.
- 6% sales tax must be added for shipments within Florida.
- Used merchandise is guaranteed free of mechanical defects for 30 days.
- Our hours are 9:00 am to 6:00 pm EST, Mon thru Fri, 10:00 am to 4:00 pm Sat.
- Mail order customers are assured of factory-fresh merchandise, as we do not open new merchandise for demonstration. YOU ARE WELCOME to visit as we have an extensive selection of used merchandise, however it is not on display so you can't browse.
- TRADES ARE WELCOME and encouraged.
- We are also SERIOUS BUYERS of high quality used equipment. Call for quotes.
- Prices quoted are good until the 7th of the month of issue, subject to availability and supplier price increases. (NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS).

WE DO NOT SELL GRAY MARKET MERCHANDISE.

• All orders received by 2:00 p.m. are shipped that day. • We pay UPS ground shipping and insurance on ALL orders over $100, within the continental US. Next Day and 2nd Day Air are available at an additional cost. We will give you a UPS or Federal Express Tracking Number immediately.

PEACH STATE PHOTO © ATLANTA, GA

World class prices with Southern hospitality

ORDERS ONLY-TOLL FREE

1-800-766-9653

INFORMATION OR CUSTOMER SERVICE (404) 633-2699
FAX ORDERS (404) 321-6316

PEACH STATE PHOTO IS A DIVISION OF WOLF CAMERA & VIDEO

We're the Souths Largest Photographic & Video retailer. We're an established 17 year old business with over 115 retail locations. Prices in this ad are valid only through Mail Order. Prices are higher in our retail stores.

ASK ABOUT OUR FULL-SERVICE PACKAGE PLAN!

We adhere to Popular Photography's "Check Rated" Guidelines for Mail Order customer service.

Prices quoted are valid for month of issue, subject to availability and subject to change without notice. Please call for our lowest price. We are not responsible for any typographical errors.

OCTOBER '91

CANON

EOS REBEL S ZOOM OUTFIT	CALL!
EOS 630 BODY	254.90
EOS 1 BODY	CALL!
EOS 700 ZOOM KIT	CALL!
EOS 10s BODY	374.90
EOS REBEL BODY	CALL!
EOS REBEL ZOOM KIT	318.90
F-1 W/AE FINDER	CALL!

CANON EF LENSES

EF 28MM 2.8	135.90
EF 50MM 2.5 MAC.	CALL!
EF 35-135 4/5.6 USM	CALL!
EF 28-80 2.8/4.0L	CALL!
EF 35-70	CALL!
EF 35-105 3.5/4.5	169.90
EF 70-210 4.0 USM	CALL!
EF 28-70 3.5/4.5 II	CALL!
EF 100-300 5.6 USM	CALL!
EF 24MM 2.8	264.90
EF 20-35 2.8L	CALL!
EF 100 2.8 MACRO	CALL!
EF 75-300 4.0-5.6	209.90
EF 80-200 2.8L	CALL!
EF 100-300 5.6L	CALL!
EF 300 2.8L	CALL!
EF 2X CONVERTER	CALL!

CALL FOR OTHER CANON EF LENSES!

SIGMA AF LENSES FOR EOS CAMERAS

14MM 3.5	637.90
90MM MACRO	337.90
35-80	107.90
28-70	157.90
70-210	157.90

OTHER SIGMA LENSES FOR EOS - CALL!

CANON CASES	CALL!
SPEEDLITE 300 EZ	CALL!
SPEEDLITE 200E	CALL!
SPEEDLITE 430 EZ	227.90
FLASH ACCESSORIES	CALL!
TECHNICAL BACK E	CALL!
REMOTE F/ EOS 10S	CALL!

WE CARRY EOS ACCESSORIES - CALL!

FD LENSES	
FD-20MM F/2.8	CALL!
FD-24MM F/2.8	CALL!
FD-50MM MACRO	CALL!
FD-100MM MACRO	CALL!
FD-28-55 F/3.5-4.5	CALL!
FD-100-300MM	CALL!
GENERIC AUTOWINDER FOR AE-1	47.00

OTHER SIGMA AND CANON LENSES FOR CANON FD- CALL!

PHOTURA	CALL!
PHOTURA CAPTION	CALL!
PHOTURA ACC. KIT	CALL!

NIKON

N4004s BODY	262.90
N6006 BODY	342.90
N8008s BODY	CALL!

WE SHIP ONLY THE NEWEST "8008S" MODEL!

F4S BODY	CALL!
35-70 F/3.3-4.5 AF	139.90
70-210 F/4.0 AF	209.90
75-300 F/4.5-5.6 AF	440.06
20MM F/2.8 AF	427.06
35MM F/2.0 AF	247.06
24MM F/2.8 AF	277.06
85MM F/1.8 AF	277.06
60MM AF MACRO	304.90
105MM AF MACRO	570.60
28MM F/2.8 AF	167.06
28-85 F/3.5-4.5 AF	324.95
35-105 F/3.5-4.5 AF	327.06
35-135 F/3.5-4.5 AF	347.06
35-70 F/2.8 AF	499.06
24-50 F/3.3-4.5 AF	327.06
28-70 F/3.3-4.5 AF	NEW!
180MM F/2.8 ED-IF AF	587.06
300MM F/2.8 ED-IF AF	3,099.00
300MM F/4.0 ED-IF AF	789.95
80-200MM F/2.8 ED-AF	739.95

CALL FOR OTHER NIKON AF LENSES!

SIGMA AF LENSES FOR NIKON AF CAMERAS

14MM 3.5	637.90
90MM MACRO	267.90
35-70	86.90
28-70	112.90
70-210	106.90

WE CARRY MOST SIGMA LENSES FOR NIKON AF CALL!

SB-22 SPEEDLIGHT	107.06
SB-23 SPEEDLIGHT	87.06
SB-24 SPEEDLIGHT	237.06
MF-20 DATABACK	62.95
MF-21 MULTI-CONTROL BACK 8008	154.95
MC-12A CORD	41.00
MC-4A CORD	27.90

CALL FOR OTHER NIKON AF ACCESSORIES!

NIKONOS

NIKONOS V BODY	399.90
35MM F/2.5 IC	126.90
SB-103	397.90
20 F/2.8	537.90
DF-12	129.90
28MM F/3.5	277.90
CLOSE-UP OUTFIT	CALL!
SB-102	749.90
15MM F/2.8	1,177.90
DF-11	222.90
DBL EFU BRACKET	224.90
UW TTL TWIN CRD.	102.90

CALL FOR OTHER NIKONOS ACCESSORIES!

CALL FOR OTHER UNDERWATER CAMERAS!

NIKON

N-6000 BODY	CALL!
F3 HP BODY BLACK	CALL!
FM-2 BODY BLACK	344.00
FM-2 BODY CHRO.	332.00
15MM F/3.5	1,429.95
16MM F/2.8	589.95
18MM F/3.5	829.95
28MM F/2.0	444.95
28MM F/3.5 PC	837.00
55MM F/2.8 MACRO	277.00
85MM F/1.4	624.95
105MM F/2.5	259.95
105MM F/2.8 MAC	537.90
500MM F/8.0	549.00
400MM F/3.5	3,370.06
400MM F/2.8	5,309.00
600MM F/4.0	5,177.90
TC-201 2X TELE	209.95
TC-301 2X TELE	417.00

CALL FOR PRICES ON ALL NIKON AIS LENSES!

WE CARRY MOST SIGMA LENSES FOR NIKON AI - CALL!

NIKON CASES	CALL!
NIKON FILTERS	CALL!
MD-12	267.06
MD-4	317.90
SB-16A FLASH	229.90
SB-16B FLASH	214.90
SD-8 BATTERY PACK	101.90

CALL FOR ALL NIKON ACCESSORIES!

ONE TOUCH 100	89.95

CALL FOR OTHER NIKON POINT AND SHOOTS!

PENTAX

NEW! PENTAX PZ-10	CALL!
SF-10 BODY	CALL!
TAMRON 28-80 AF	179.90
K-1000 BODY	119.90
P30T BODY	CALL!

CALL FOR PENTAX LENSES!

IQ ZOOM 60X DATE	CALL!
IQ ZOOM 105 QD KIT	CALL!

SIGMA

POINT AND SHOOT QUARTZ DATE CAMERAS

28-50 AF ZOOM CAMERA	199.90
35-70 AF ZOOM CAMERA	199.90
50-100 AF ZOOM CAMERA	199.90

CHINON

POINT AND SHOOT CAMERAS

AUTO GL	CALL!
GENESIS III OUTFIT	309.90

MORE CHINON CAMERAS- CALL!

MINOLTA

MAXXUM 7Xi BODY	CALL!
MAXXUM 3Xi BODY	CALL!
3000iBODY	129.95
7000iBODY	299.95
5000iBODY	229.95
24 2.8 AF	CALL!
28 2.8 AF	115.00
300MM 2.8 AF	CALL!
3X-1X MACRO ZOOM AF	CALL!
50 2.8 MACRO AF	CALL!
70-210 3.5/4.5 AF	209.95
XI 80-200 4.5/5.6 AF	CALL!
35-80 4.0/5.6 O.A. F	109.95
xi 28-80 4.5/5.6 AF	CALL!
35-105 3.5/4.5 AF	209.95
xi 100-300 4.5/5.6 AF	CALL!
xi 28-105 3.5/4.5 AF	CALL!
80-200 2.8 APO AF	CALL!
85MM 1.4 AF	CALL!
100MM 2.8 MACRO AF	CALL!

CALL FOR OTHER MINOLTA AF LENSES!

SIGMA AF LENSES FOR MAXXUM

14MM 3.5	637.90
90MM MACRO	267.90
35-70 MM	84.90
28-70 MM	107.90
70-210 MM	106.90

WE CARRY MOST SIGMA LENSES FOR MAXXUM - CALL!

2800 FLASH	109.95
5200i FLASH	214.95
3500xi FLASH	CALL!
1200 RINGFLASH	269.95
DB-5 DATABACK	54.95
DB-7 DATA BACK	54.95
RC-1000L CORD	36.00

ALL CARDS CALL!

3200i FLASH	102.00
314i FLASH	35.00
316i FLASH	55.00
OFF-CAMERA CORDS	CALL!
MAXXUM CASES	CALL!

WE CARRY MOST MAXXUM ACCESSORIES - CALL!

X-700 BLACK BODY	189.95
MD 50MM 1.7	59.00

WE CARRY SIGMA & MINOLTA LENSES FOR MINOLTA MD- CALL!

GENERIC AUTOWINDER FOR X-700	47.00

CALL FOR MOST MINOLTA MD ACCESSORIES!

FREEDOM 50	56.00
FREEDOM VISTA	CALL!
CASE FOR VISTA	CALL!
WEATH. DUAL	182.95
CASE WEATHER	12.00
SPORTSFINDER	12.00
FREEDOM DUAL C	109.95
DUAL C OUTFIT	122.90
ZOOM 105i OUTFIT	CALL!

CALL FOR OTHER MINOLTA POINT AND SHOOTS

SIGMA LENSES

14MM 3.5 EOS	637.90
14MM 3.5 MAXXUM	637.90
14MM 3.5 NIKON-AF	637.90
28MM 2.8 PENTAX K	57.90
28MM 2.8 NIKON	57.90
28MM 2.8 MINOLTA	57.90
28MM 2.8 CANON	57.90
90MM MACRO EOS	337.90
90MM MAC MAXX.	267.90
90MM MAC N-AF	267.90
35-70MM PENTAX K	74.90
35-70MM NIKON AI	74.90
35-70MMMD	74.90
35-70MM CANON FD	74.90
70-210 4.0 PENTAX K	94.90
70-210 4.0 NIKON AI	94.90
70-210 4.0 MD	94.90
70-210 4.0 CANON FD	94.90
35-70 3.5 PENTAX AF	86.90
70-210 PENTAX AF	106.90
28-70 3.5 PENTAX AF	112.90
75-300 APO MAXX.	267.90
28-70 3.5 MAXXUM	107.90
70-210 4.5 MAXXUM	106.90
35-80 MAXXUM	84.90
35-80 NIKON-AF	86.90
28-70 3.5 NIKON-AF	112.90
70-210 4.5 NIKON AF	106.90
75-300 APO 4.5 N-AF	266.90
35-80 EOS	107.90
28-70 3.5 EOS	157.90
70-210 4.0EOS	157.90
75-300 APO EOS	324.90
400MM 5.6 MAXX.	227.90
400MM APO MAXX.	377.90
400MM 5.6 N-AF	232.90
400MM APO N-AF	377.90
400MM 5.6 EOS	297.90
400MM 5.6 APO EOS	437.90

CALL FOR OTHER SIGMA LENSES!

KALIMAR 500MM F/8	109.90
NEEDS T-MOUNT-CALL!	

VIVITAR SERIES 1

70-210 2.8/3.8	194.90
28-105 2.8/3.8	197.90
105 MACRO	267.90

CANON FD, NIKON AI, OR MINOLTA MD-SAME PRICE!

CALL FOR OTHER LENSES!

TAMRON LENSES

180MM F/2.5	IN-STOCK!
300MM F/2.8	IN-STOCK!
400MM F/	STOCK!
80-200 F	STOCK!
MOST ADA	IN-STOCK!

TELECONVERTERS

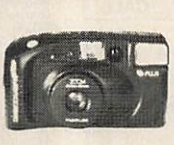
VIVITAR 2X MACRO TELE	84.90

CANON FD, NIKON AI, OR MINOLTA MD-SAME PRICE!

CALL FOR OTHER TELECONVERTERS!

WE ACCEPT TRADE-INS ASK FOR DETAILS!

FUJI



DL-7 PLUS CAMERA	29.90
FZ-6 T/W CAMERA	CALL!
DISCOVERY 80	69.90
DISCOVERY 180	CALL!
DISCOVERY 400	139.90
MINI-DUAL QUARTZ	139.90
AFTER $10 MAIL-IN REBATE!	
DISCOVERY 900	CALL!
DISCOVERY 2000	CALL!
DISCOVERY 3000	CALL!
DISC. 3000 STROBE	CALL!
FUJI POUCH CASE	8.90

CALL FOR DISCOVERY QUARTZ OUTFITS- BEST PRICES!

OLYMPUS

TRIP JR	37.60
INFINITY TWIN	127.06
TWIN QUARTZ	CALL!
INFINITY STYLUS	CALL!
STYLUS QUARTZ	CALL!
INFINITY ZOOM 200	179.60
ZOOM 200 QUARTZ	CALL!
SUPERZOOM 330	247.60
330 QUARTZ	CALL!

OLYMPUS IS-1	CALL!
G-40 FLASH	167.06
200MM TELE LENS	74.60
28MM WIDE ANGLE	74.60
MACRO LENS	47.60
SOFT CASE	36.70
GRIP STRAP	22.70
SYSTEM CASE	39.90

CALL FOR OLYMPUS ACCESSORIES!

WE CARRY SIGMA LENSES FOR OLYMPUS- CALL!

POLAROID

SPECTRA SE WITH FREE FILTER KIT!	107.06
MINOLTA SPECTRA PRO	CALL!
IMPULSE FIXED FOCUS	42.60
IMPULSE AF	62.60
ONE STEP FLASH	28.06
35MM AUTO. PROC.	96.06
SLIDE MOUNTER	19.00
ILL. SLIDE MOUNTER	34.06
PROPACK SYSTEM	134.06

GREAT FOR REAL ESTATE SHOTS!

FILTERS

WE CARRY A COMPLETE SELECTION OF FILTERS FROM TIFFEN, COKIN, B + W, AND OTHERS CALL FOR BEST PRICES!

FLASHES

SUNPAK FLASHES

DX8R RING LIGHT	137.90
AUTO 544	117.90
622 ZOOM KIT	227.90
AUTO 555	147.90

WE CARRY ALL SUNPAK MODULES - CALL!

433D CANON	64.90
433D MINOLTA	64.90
433D AF MAXXUM	74.90
433D NIKON	64.90
433D AF NIKON	74.90
433D OLYMPUS	64.90
433D PENTAX	64.90
2000DZ	44.90
1400M FLASH	17.90
1600A FLASH	26.90
144 FLASH	36.90
383 SUPER FLASH	61.90

WE CARRY SUNPAK FLASH ACCESSORIES - CALL FOR BEST PRICES!

VIVITAR FLASHES

1900M FLASH	17.90
283 AUTO EFU	63.90
285 HV AUTO EFU	78.90
SERIES 1 MACRO RINGLIGHT	77.90

WE CARRY ALL VIVITAR FLASH ACCESSORIES CALL FOR BEST PRICES!

METZ FLASHES

45 CT-1 NI CAD	233.90
45 CT-1 OUTFIT	199.90
45 CT-5 OUTFIT	367.90
45 CT-4 OUTFIT	287.90
60 CT-1 OUTFIT	419.90
60 CT-4 OUTFIT	544.90

WE CARRY THE FULL LINE OF METZ FLASH ACCESSORIES - CALL!

QUANTUM CALL!

GADGET BAGS

WE CARRY ALL TAMRAC BAGS - CALL FOR LOWEST PRICES!

DOMKE BAGS

F1X BIGGER BAG	103.90
F2 ORIGINAL BAG	72.90
F3X SUPER COMPACT	49.90
F801 SATCHEL BAG	37.90
F440 TRIPOD CASE	CALL!

PRO ALUMINUM CASES

PRO 13X18X6	57.90
PRO 22X19X7	97.90

HALLIBURTON CASES

#103 13X18X6	139.90
#105 13X21X6-1/2	162.90
#106 17X21X7-1/2	183.90
#107 21X13X7-1/2	163.90

TUNDRA CASES

SK821 W/ DIV.	127.90
SK718 W/ DIV.	103.90
SK518 W/FOAM	87.90
SK716 W/DIV.	103.90
SK827 W/FOAM	197.90

PELICAN CASES

1400 (13.5X12.7X6)	41.90
1500 (18.5X15.2X6.7)	61.90
1600 (23.2X20.7X9)	94.90

SAMSONITE VIDEO CASES

SMALL CAMCORDER	CALL!
LARGE CAMCORDER	CALL!

BINOCULARS

MINOLTA AF BINOCULARS

AF 8X22	163.90

NIKON BINOCULARS

7X20 COMPACT	CALL!
8X23 COMPACT	CALL!
10X25 COMPACT	79.90
10X25 ROOF PRISM	CALL!
8X20 LETOUR	CALL!
6-12X24 LETOUR ZM	CALL!
8X30E	CALL!
10X35E	CALL!
8X40 CLASSIC EAGLE	CALL!
7X50 SEASIDER	CALL!

WE CARRY A FULL LINE OF NIKON BINOCULARS AND SPORTS OPTICS! CALL!

BUSHNELL BINOCULARS

FALCON 7X35	CALL!
10X25 WA COMPACT	CALL!
ENSIGN 10X50	CALL!
10X50 WA ARMORED	69.90
ENSIGN 7X35 WA	CALL!
7X35 WA ARMORED	59.90
7-21X40 ZOOM	97.90

ZEISS BINOCULARS

ALL ZEISS BINOCULARS COMPLETE W/CASE!

MINI 8X20B CF	329.90
MINI 10X25B CF	CALL!
DIALYT 7X42B/GA	CALL!
DIALYT 8X30B/GA	CALL!
DIALYT 10X40B/GA	CALL!

TRIPODS

SLIK TRIPODS

SLIK U212 TRIPOD	62.90
SLIK 960G TRIPOD	29.90
SLIK 450G TRIPOD	19.90
SLIK 505QF VIDEO	147.90
SLIK U100 DX	36.90

CALL FOR OTHER SLIK TRIPODS AND ACCESSORIES!

VELBON TRIPODS

COMPACT 3 SECTION	22.90
VICT-150 PHOTO	42.90
VICT-450 PHOTO	47.90
STRATOS 470 VIDEO TRIPOD	97.90
VICTORY 480 VIDEO TRIPOD	86.90
UP-3C UNIPOD	19.90
UP4-DX VIDEO UNIPOD	37.90
DL-10 DOLLY	42.90
MACRO SLIDER	92.90

KART-A-BAG

ALL MODELS	CALL!

CALL FOR PRICES AND AVAILABILITY ON ANYTHING NOT LISTED!

✆ ORDERS ONLY-TOLL FREE

1-800-766-9653

INFORMATION OR CUSTOMER SERVICE (404) 633-2699
FAX ORDERS (404) 321-6316

WE ARE OPEN 7 DAYS A WEEK FOR YOUR CONVENIENCE
Our hours are 10AM-6PM EST Monday -Friday and 11AM-4PM Saturday & Sunday

ALL EQUIPMENT IS BRAND NEW AND FULLY WARRANTEED!*

PEACH STATE PHOTO © ATLANTA, GA

World class prices with Southern hospitality

*All items are shipped complete with all accessories and instructions as supplied to us by the manufacturer. All items are new and covered by USA or International Warranty, except as otherwise specifically noted.

SONY VIDEO

WE ARE AN AUTHORIZIED SONY DEALER.

CCD-TR4 8MM	CALL!
CCD-F201 8mm	CALL!
CCD-F301 8mm	CALL!
CCD-F401 8mm	CALL!

WE ARE A DIVISION OF THE SOUTH'S LARGEST SONY VIDEO DEALER!

SONY VIDEO

CALL FOR ALL SONY VIDEO PRODUCTS!

FUJI 8MM

FUJI M890 8mm 8:1	CALL!
FUJI F60WIDE 6:1	CALL!

YASHICA 8MM

KX-70 8mm	CALL!

CANON VIDEO

A-1 DIGITAL	CALL!
L-1 8mm	CALL!
E51 8mm	CALL!
E06 8mm	CALL!
E61 8mm	CALL!
E65 8mm	CALL!
H-850	CALL!
H-800	CALL!
E08	CALL!

WE CARRY A FULL LINE OF CANON VIDEO AND ACCESSORIES - CALL!

PANASONIC

PV-21 COMPACT VHS	CALL!
PV-41 COMPACT VHS	CALL!
PV-704 VHS	CALL!
PV-750 VHS	CALL!
PV-760 VHS	CALL!
PV-M1328 VCR TV	CALL!
PV-M2028 VCR TV	CALL!
PV-M429 VCR/4IN TV	CALL!
PV-M749 VCR/7IN TV	CALL!
PV-M2730 VCR TV	CALL!

JVC VIDEO

GR-65U C	CALL!
GR-AX7GYU	CALL!
NEW MODELS	CALL!

WE CARRY THE FULL LINE OF JVC VIDEO AND ACCESSORIES - CALL!

SUNPAK 8MM

SV 11 CAMCORDER	CALL!

FILM

WE STOCK ALL KODAK, FUJI, POLAROID& ILFORD AMATEUR AND PROFESSIONAL FILM- CALL!

FILM SOLD IN 10 ROLL QUANTITIES ONLY!

DESCRIPTION	24 EXP	36 EXP	120
FUJI COLOR PRINT			
100 ASA	$1.99	$2.39	
200 ASA	$2.39	$3.59	
400 ASA	$2.79	$3.49	
1600 ASA	$3.49	$4.99	
REALA	$3.19	$3.99	2.99
KODAK COLOR PRINT			
100 ASA	$2.39	$3.09	CALL
200 ASA	$2.99	$3.99	
400 ASA	$3.49	$4.39	
1000 ASA	$4.99	$5.99	
VPS III	$3.19	$4.19	2.29
VPS 120 PP	.....	.....	13.99
VPS 220 PP	.....	.....	27.99
EKTAR 25	$3.79	$5.29	
EKTAR 125	$3.49	$4.79	
EKTAR 1000	$4.99	.....	
EKTAPRESS	.....	CALL	
KODAK B&W			
PLUS X/ASA 100	$1.99	$2.99	CALL
TMAX 100	CALL	$2.79	CALL
TMAX 400	$2.19	$2.99	2.29
TMZ/ASA 3200	.....	$4.09	
ILFORD B&W	20 EXP	36 EXP	
HP5 PLUS/ASA 400	$1.69	$2.69	1.99
DELTA/ASA 400	$2.19	$3.59	
XP2/VARIABLE ASA	$2.39	$3.59	2.29
FUJI SLIDE FILM			
RD/100 ASA	$4.09	$4.99	
VELVIA/100 ASA	.....	$7.59	4.39
KODAK SLIDE			
KM/ASA 25	$3.99	$5.39	
EM/ASA 50	$3.89	$5.49	
KR/ASA 64	$3.89	$5.39	
EC/ASA 100	$3.99	$4.59	
ET/ ASA 160	CALL	$6.69	
ED/ASA 200	$4.79	$6.29	
EL/ASA 400	$5.49	$6.99	CALL
KODAK SLIDE MAILERS	$2.79	$3.59	
POLAROID	**SINGLE**	**TWINS**	
TYPE 52	$30.99	.....	
TYPE 54	$31.39	.....	
TYPE 55	$32.99	.....	
TYPE 57	$34.99	.....	
TYPE 59	$53.49	.....	
TYPE 665/667	$11.99	.....	
TYPE 668/669	.....	$16.99	
TIME-ZERO/600 PLUS/SPECTRA	$8.69	$17.99	

SPECIAL! SPECIAL! SPECIAL! FILM WITH OUR HIGH QUALITY PROCESSING INCLUDED. CALL FOR DETAILS!

MULTI-STANDARD VIDEO

SONY PAL	CALL!

PANASONIC INDUSTRIAL AG-W1 CALL! PLAY VHS TAPES MADE ANYWHERE IN THE WORLD! CALL FOR DETAILS!

PANASONIC INDUSTRIAL

BETTER WARRANTY!

AG-190U 8:1 VHS	869.90
AG-450 S-VHS	1,297.90
AG-460 S-VHS	2,797.90
AG-550 VCR/MON	697.90
AG-560 VCR/TV	757.90
AG-520 MON/VHS	CALL!
AG-1250 VCR	284.90
AG-1960 EDIT/ VCR	CALL!
WJ-AVE5 MIXER	CALL!
WJ-MX12 MIXER	2367.90
WVCG1 CHAR. GEN.	247.90

STILL VIDEO

CANON	
XAPSHOT OUTFIT	397.90
VF-50 FLOPPY DISK	CALL!
AS-C25 ACTION SET	CALL!
RF-301 RF UNIT	CALL!

CALL FOR XAPSHOT ACCESSORIES!

WE CARRY STILL VIDEO CAMERAS AND ACCESSORIES FROM MOST MANUFACTURERS - CALL!

VIDEO ACCESSORIES

SIMA

SVC COPY KIT	27.90
SVP VIDEO PROP	37.90
SMK EASY TITLER	27.90
SVC-2 COPY KIT 2	44.90

RAYNOX

WA/TELE KIT	67.90
3.55X TELE F	137.90
.5X SUPER WIDE	77.90
2x TELE F/TR	57.90
WIRELESS MICS	CALL!
SHOTGUN MIKE	CALL!

VERTEX

1044 VIDEO ENHANCER	144.90
4044 A/V PROCESSOR	697.90
2044 PROCESSOR	309.90

FUTURE VIDEO

EC-1000 PRO	497.90
EC-1000 PRO/PLUS	577.90

WE CARRY A FULL LINE OF SONY, CANON, PANASONIC, AND JVC ACCESSORIES - CALL!

SUNPAK

CV-300 AUTO DC VIDEO LIGHT	CALL!
CL-5 EXTRA BATTERY F/CV-300	CALL!
CV-20S AUTO W/BATT & CHARGER	CALL!
USES NP-77 BATTERIES!	
READYLITE 20 DC VIDEO LIGHT	CALL!
RB77 BATTERY	CALL!

CALL FOR VIDEO LIGHTS AND ACCESSORIES FROM MANY MANUFACTURERS!

IN THE PICTURE VIDEO REMOTE CALL!

WHY HAVE BLURRY VIDEOS? GET THE STEADICAM JR.!

STEADICAM

STEADICAM JR	595.00
CASE	CALL!

CAMCORDER FILTER KITS CALL!

VIDEONICS

DIRECTED PERSONAL MOVIE MAKER	409.90
PRO-ED ADD ON MODULE	499.90
TITLEMAKER	CALL!
VIDEO EQUALIZER	CALL!
EXPANSION MODULE FOR PRO-ED	CALL!
SOUND EFFECTS "BOING BOX"	CALL!

CALL FOR VIDEONICS ACCESSORIES!

FOTOVIX

FOTOVIX II X	IN STOCK!
FOTOVIX III	IN STOCK!
MICROVIX VIDEO MICROSCOPE	IN STOCK!

CITIZEN

M329 LCD MON	CALL!

WE CARRY VIDEO BATTERIES FOR MOST BRANDS OF CAMCORDERS - CALL FOR PRICES!

VIDEO TRIPODS FROM BOGEN, SLIK AND VELBON- CALL!

PROFESSIONAL AND AUDIO VISUAL EQUIPMENT

WE ACCEPT SCHOOL, GOVERNMENT, AND CORPORATE BIDS.

HASSELBLAD

503CX BODY	1,437.00
CLASSIC KIT	2,295.00
553ELX BODY	2,172.00
2003 FCW BODY	2,513.00
CF 120MM F/4.0	2,214.00
CF 250MM F/5.6 T	2,398.00
CF 150MM F/4.0	2,126.00
CF 60MMF/3.5	1,855.00
CF 80MM F/2.8	1,325.00
50MM FLE F/4.0	2,168.00
ROLL FILM A12	572.00
POLAROID 100	381.00
PRISM PM	811.00
EXT. TUBE #16	225.00
EXT. TUBE #32	242.00
8MM EXT. TUBE	242.00
PME-3 PRISM	1,278.00

WE CARRY THE HASSELBLAD SYSTEM - CALL!

GREAT SELECTION OF USED HASSELBLAD - CALL!

AUDIO-VISUAL

KODAK

III AMT	447.90
III ATS	499.90
III E PLUS	264.90
III A	354.90
AUDIOVIEWERS	CALL!

WE CARRY THE COMPLETE KODAK AV LINE - CALL!

APOLLO

AI-1000 OVERHEAD PROJECTOR	187.90

TELEX CAROMATE

4120	CALL!
4140	CALL!
4320	489.90
4480	609.90

MAMIYA

RB-67 PRO-SD BODY	990.00
KL65MM F/4	1,089.00
KL75MM F/3.5	1,289.00
KL90MM F/3.5	1,099.00
KL127MM F/3.5	949.00
SD POLAROID BACK	329.00
SD 120 OR 220 BACK	379.00
PRISM FINDER II	479.00
RZ BODY	1,239.00
90MM F3.5	899.00
110MM F/2.8	989.00
AE FINDER	799.00
120 FILM HOLDER	289.00
M645 SUPER BODY	899.00
WAIST LEVEL FINDER	109.00
STD. PRISM FINDER	318.00
AE PRISM FINDER	649.00
55 F/2.8	469.00
80 F/2.8	299.00
150 F/3.5	439.00
L-GRIP MEDIUM	158.00
POWER DRIVE	399.00
MAMIYA 6 BODY	1,145.00
75MM F/3.5	879.00
50MM F/4	1,099.00
150MM F/4.5	1,210.00
C-330 BODY	737.00
55MM F/4.5	642.00
80MM F/2.8	396.00
180MM F/4.5	563.00
PRISM FINDER	525.00

WE CARRY THE MAMIYA SYSTEM - CALL!

GREAT SELECTION OF USED MAMIYA - CALL!

PENTAX PRO

6X7 BODY	563.90
645 BODY	855.90
645 150 LENS	277.90

WE CARRY THE PENTAX PRO SYSTEM AND ACCESSORIES - CALL!

LIGHT METERS

GOSSEN

LUNA PRO	167.90
LUNA PRO F	219.90
MULTI PRO	299.90
ULTRA SPOT	387.90
LUNA STAR F	257.90
SCOUT 2	47.90

MINOLTA

FLASHMETER IV	434.90
AUTO METER III	142.90
COLOR METER II	576.90
AUTOMETER IIIF	208.90
SPOTMETER F	339.90

SEKONIC

L-398 LIGHT METER	89.90
L-318 LIGHT METER	139.90
L-158 LIGHT METER	37.90
L-248 LIGHT METER	74.90
L-328 LIGHT METER	249.90
L-718 FLASHMETER	399.90
L-488 SPOT/FLASH	299.90
L-246 METER	87.90

CALL FOR OTHER METERS AND METER ACCESSORIES!

LEICA

WE ARE A FULL-LINE USA DEALER-CALL!

FUJI PRO CAMERAS

GSW-690-II	CALL!
GS 645 S CAMERA	499.90
GX-680 BODY	1,429.90
GX-680 120 BACK	444.90
GX-680 220 BACK	449.90
GX-680 POL. BACK	226.90
GX 80MM F/5.6	1,129.90
GX 135MM F/5.6	699.90
GX 190MMSF	1,079.90
GX 250MM F/5.6	839.90
GX BELLOWS	59.90
GX EXT RAIL SET	59.90

BRONICA

ETR-SI BODY	894.90
SQ-AI BODY	1247.90
GS-1 BODY	1249.90
ETR-S 40MM F/4.0	698.90
ETR-S 50MM F/2.8	638.90
ETR-S 150MM F/3.5	638.90
SQ 80MM F/2.8 PS	638.90
SQ 150MM PS F/4	998.90
SQ 50MM PS F/3.5	948.90
SQ 110MM PS F/4	948.90
GS1 100MM F/3.5	595.90
GS1 150MM F/4	895.90
ETRS BACKS	CALL!
ETRS SPEED GRIP	147.90
SQ AE PRISM	639.90
ETR S AE PRISM	579.90
GS1 EYE-LEVEL	395.90

CALL FOR OTHER LENSES FOR ETR, SQ, AND GS! CALL FOR BRONICA ACCESSORIES!

WE STOCK THE COMPLETE LINE OF KODAK, FUJI, & ILFORD PAPER AND CHEMISTRY! CALL US FOR QUOTES!

CALL FOR ALL COPY STANDS AND ACCESSORIES!

NOVATRON

FUN KIT W/ METER	503.20
400 VR KIT	551.20
500 KIT	831.20
1000 KIT	1,159.20
600 KIT	935.20

PHOTOFLEX PRO LIGHTING ACCESSORIES CALL! WESCOTT PRO LIGHTING ACCESSORIES CALL!

BOGEN

3020 TRIPOD	94.90
3020 W/3047 HEAD	124.90
3170 VIDEO TRIPOD	CALL!

CALL FOR OTHER BOGEN TRIPODS AND ACCESSORIES!

WE ALSO CARRY GITZO TRIPODS - CALL!

BUY ANY MAMIYA PERMAPAK BATTERY SYSTEM AND GET YOUR CHOICE OF MODULE FOR ONLY $10 - CALL!

SHACKMAN- CALL! QUANTUM- CALL! POLAROID PRO - CALL! ACCULIGHT- CALL!

ORDERING INFORMATION

SHIPPING

Overnight Deliveries Available

Your credit card is not charged until we ship. All orders for in-stock merchandise received by 5:00pm are shipped the next day. Shipping and handling charges are additional. We ship UPS Insured Ground Service. Second Day, Next Day and Airborne Overnight shipping is available at additional charge. Please call for details.

CREDIT CARDS

We accept VISA, Mastercard, American Express and Discover credit cards and do not charge a credit card surcharge. We ship only to the credit card's billing address. We do not ship COD. Checks must clear before your order is shipped.

RETURNS

15 day return policy. Prior authorization is required for any returns. Please call Customer Service to request Return Authorization. Merchandise must be returned AS NEW with all accessories, packaging and blank warranty cards. Restocking charges on some returns. Shipping charges are not refundable.

PEACH STATE PHOTO • 1706 CHANTILLY DR. ATLANTA, GA 30324

AAA OUTFITS

KIT 1
- Camera Body • Pro Strap
- 50mm Lens • Lens Brush
- Film • Elect. Flash
- Wide Aux. Lens
- Telephoto Aux. Lens
- Gadget Bag

KIT 2
- Camera Body • Lens Brush
- 50mm Standard • Elect. Flash
- 28mm Wide Angle Lens • Slide Film Holder
- 135mm Telephoto Lens • Gadget Bag

KIT 3
- Camera Body
- Electronic Flash
- 28-70 Macro Zoom Lens
- 80-200 Auto Zoom Lens
- Film Holder • Pro Strap
- Lens Cleaning Kit • Filter

	KIT 1	KIT 2	KIT 3
Canon EOS 700	369.69	—	649.95
Canon EOS 10S	449.95	—	549.69
Canon EOS 630	349.69	—	429.69
Canon EOS 650	319.95	—	429.69
Canon T-90	599.95	659.69	729.69
Canon T-50	259.50	299.50	319.50
Canon T-60	279.95	319.50	349.50
Canon Rebel	299.69	—	529.69
Canon Rebel S	379.69	—	509.69
Maxxum 7000i	449.99	749.69	649.95
Maxxum 3000i	299.69	549.69	449.69
Maxxum 5000i	399.69	499.69	479.69
Maxxum 9000	499.69	599.69	699.69
Maxxum 7000	299.95	489.69	699.69
Maxxum 8000i	649.69	949.69	849.69
Minolta X700	299.69	329.69	399.50
Minolta X370	229.69	269.70	349.70
Minolta X9	299.70	399.70	469.70

	KIT 1	KIT 2	KIT 3
Nikon N6006	499.95	—	649.95
Nikon 8008 (801)	549.69	—	699.69
Nikon 4004S	429.69	—	519.69
Nikon FM-2	429.69	499.69	599.69
Nikon FM2N (F301)	379.69	419.69	519.69
Nikon 6000	399.95	429.95	529.95
Olympus OM88	219.69	309.69	359.69
Pentax P30	219.69	259.69	299.69
Pentax P30T	239.69	279.69	319.69
Pentax P3	249.69	289.69	349.69
Pentax P30T	249.69	—	349.69
Pentax SF-1	449.69	—	449.69
Pentax SF-10	349.69	—	449.69
Pentax KR10	199.69	229.69	269.69
Pentax KR5II	199.69	229.69	269.69
Pentax KR10M	269.69	339.69	389.69
Pentax KR20M	299.69	369.69	469.69
Yashica FX3 Super	219.69	279.69	319.69
Yashica FX 108	269.69	319.69	399.69

CANON

	Body	w/1.7	w/1.4
T-80	249.95	299.95	369.95
T-60	134.50	169.50	298.50
T-50	124.50	164.50	268.50
F1	799.50	849.50	898.50

EOS-1 SYSTEM

EOS-1 Body	1019.69
Power Drive Booster	259.95
Command Back E	149.95
Polaroid Back for EOS1	589.95
50 1.0 L	1499.50
85/1.2	1099.69
24 F3.5 L T-S	949.95
45 T-S	949.95
90 2.8 TS	949.95
300/2.8L	2885
300/2.8 L	3150
20-35 2.8 L	999.69
50-200 3.5 L	479.95
28-80 2.8 L	1074.69
80-200 2.8L	849.95
100-300L	419.50
400 2.8 L	5000.00
600 F4 L	5575.00
1.4x	274.69
2x	208.69

EOS SYSTEM

Book How to Select and Use EOS $14.95

	Body	1.8	35-70
EOS1	1019.69	1089.69	1119.69
650	189.69	249.69	299.69
630	239.69	289.69	349.69
10S	358.69	439.69	448.69
Rebel	214.69	249.50	
Rebel S	239.19	299.69	349.50
SSE/EOS	179.50	239.69	499.69
700	229.69	298.69	289.95
EOS 700 Kit			279.69
EOS Rebel Kit			289.69
EOS Rebel S Kit			399.69

Special Lenses for EOS

15/2.8	469.00	28 f2.8	109.50
24/2.8	149.69	35 F2	209.50
50mm Macro			149.69
50 1.8			63.95
100 2.8 Macro			399.69
100 F2			CALL
135 2.8	179.95	300 2.8	2299.69
200/2.8	CALL	400/5.6	749.50
500 F8			198.50
NEW! 28-70 2.8			199.69
28-70 F3.5			174.69
35-80			89.50
35-70			114.50
35-105			139.95
50-200/3.5			299.50
35-135			239.50
50-200			279.69
70-210/4			159.69
NEW 70-210 F3.5			274.69
80-200 F4.5			144.95
NEW 100-300			259.69
75-300 F4.5			179.69
New 3X Teleconverter			179.95

New Auto Focus Auto Bellows for EOS	**449.69**
Cambron 2x Converter	119.95
Tamron 2x Converter	99.69
2x Teleconverter	49.69
1.7X Teleconverter	49.69
Polaroid Back	599.69
Data Back	399.69
Extension Tube	79.69
20EZ	159.69
300EZ	94.69
160E	39.95
430EZ	198.95
200E	44.95
Barcoder	149.69
Zykkor Flash	149.69
Sigma Auto Focus Flash	59.69
Pentax to EOS	19.95
Canon FD to EOS	29.95
Remote Cord	16.95

T-90 SYSTEM

T-90 Body			499.50
300 TL	128.50	LC-2	66.95
Command Back 90			109.50
Polaroid Back			599.95
TTL Hot Shoe Adp.			39.95
TTL Distributor			37.69
Off Camera Shoe Adp.			16.95
Conn. Cord 60			24.95

CANON LENSES

7.5/5.6	294.50	14/2.8L	1229.50
15/2.8	409.50	17/4	314.50
20/2.8	299.50	24/1.4L	749.50
24/F2	344.50	24/2.8	158.50
28/F2	249.50	28/2.8	59.50
35/2.8	84.50	50/1.2	219.50
35/2	199.50	50/1.8	59.50
50/1.2L	409.50	TS 35/2.8	539.50
50/1.4	94.50	85/1.8	229.50
50 Macro	206.50	100/2.8	124.50
85/1.2L	584.50	100/2.8	299.50
100/2	294.50	200/1.8	2350.00
100 Macro	319.50	200/2.8	424.50
135/2.8	168.50	300/2.8	2525.50
200 Macro	299.50	300/4L	774.50
300/4	399.50	400/2.8L	3949.50
400/4.5	949.50	500/4.5L	2550.50
500/F8	299.50	800/5.6L	6599.50

Special for Canon Owners

500MM F8 **119.69**

20-35L	669.50	28-55	149.50
28-85	288.50	35-70	194.50
50-135			198.50
35-105	174.50	50-300L	1389.50
75-200	109.50	80-200L	1029.50
85 300	888.80	100-300L	359.50
100-300	199.50	150-600L	4665.00
2XA	159.50	2XB	169.50

ACCESSORIES FOR CANON

1:1 Slide Dup.	49.95
Command Back	64.50
Polaroid Back	549.50
Winder for A	149.50
Canon Motor Drive MA	199.50
Auto Bellows	149.50

CANON SPEEDLITES

199A	89.50	244T	46.50
188A	79.50	299T	129.50
60F	139.95	577G	269.50
533G	179.50	ML-3	199.69
KALIMAR SD256			129.95

New! Mega Zoom	204.95
Mega Zoom Caption	244.95
PHOTURA	229.69
Closeup Lens	23.95
Caption Photura	249.95
Caption Zoom	189.95
Sure Shot Zoom S	129.69
Sure Shot Zoom XL	179.69
Sure Shot Zoom	148.69
Sure Shot	89.69
Joy Date	109.69
Snappy AF	79.69

CHINON

6001D	209.69	6001	199.69
5501D	199.69	5501	184.69
4001D	174.69	4001	164.69
3501D	154.69	3501	134.69
5001D	174.69	5001	149.69
3001D	154.69	3001	114.69
MOMENTUM DATE			79.69
GL AF DATE			99.69
Genesis II Date			239.69
Genesis III			269.69
Genesis II			294.50
Genesis III Date			294.50

LENSES FOR GENESIS

Close up	49.95
New 220	134.95
New 330MM	179.95
New 550MM Lens	299.95
1.4X	69.69
0.8X Wide	64.69
New 1620 Slave	49.69
GS-320 Flash	99.69
Splash AF	114.69
Belami AF	68.69
Belami AF Date	74.69

	Body	1.9	1.4
CM-7	99.95	159.95	174.95
CP-7M	198.95	244.95	259.95
CP-6	159.95	184.95	229.95

LENSES FOR CHINON AND ACCESS

17/3.5	159.95	24/2.8	89.95
28/2.8			49.95
35/70 3.5 Macro			89.95
28/80 Macro			134.95
35/105 3.8 Macro			99.69
35/200 F4	119.69	70/210 F4	79.95
80/200 F4	99.69	200 F8	99.69
S200	27.95	S250	39.95
S280	44.95	S380	79.69
Winder	CALL	Info Back	139.95

NIKON

	Body	w/1.7	w/1.4
N4004S	249.69	309.69	444.60
FM-2	329.69	389.69	499.69
N6000	279.95	349.95	494.69
Polaroid Back			529.69
N6006	CALL	N8008S	CALL
F3	CALL	F-4	CALL

LENSES FOR N2020 & 4004 & 8008

New Auto Focus Teleconverter			99.69
24 2.8	179.69	28 2.8	129.69
50MM 2.8 Macro			169.69
35-70 3.5			119.69
28-200			234.95

NEW! 28-70 F2.8 Auto Focus **149.69**

35-135	199.69	35-105	259.69
70-210 F4.5			164.69
Tele Touch			99.95
Tele Touch 300			119.69
Action Touch			188.69
One Touch	109.69	Fun Touch	99.69
Zoom Touch 500			174.69
Zoom Touch 400			144.69
Zoom Touch 400 Date			179.69

NIKON LENSES

20/2.8	409.69	28/F2	389.69
24/2.8	269.95	35/1.4	449.69
28/2.8	169.69	85/1.4	574.69
50/1.8	69.69	85/1.8	259.69
105/2.8M	444.69	55/2.8	CALL
120 MED	919.69	50/1.4	189.69
200/4	269.69	60 Macro	CALL
300/4.5 EDF	809.69	85/2	244.69
300/4.5	439.69	105/2.5	238.69
135/2.8	229.69	180/2.8	649.69
400/5.6			1189.69
500 F8	549.69	28-85	329.69
24 F2.8	314.69	28/70	284.00
35-70 2.8			489.69
35-70/3.3			136.69
35-135/F3.5			349.69
50-300			1781.00
70-210			209.69
35-200	649.69	35-105/3.5	319.69
75-300 F4.5			424.69
80-200/F4	599.69	100-300/5.6	589.69
TC201	189.69	TC14A	189.69

Adp. your screw mt. lens to your Nikon **29.69**

LENS CLEARANCE SALE
for NIKON OWNERS!!

2X Converter			29.69
28/2.8	49.69	135/2.8	49.69
28-80/3.5 Macro			99.69
70-210 4.5 Macro			88.69

SPECIAL FOR NIKON
FA, FE-2, FM 2 Motor Drive **39.69**

MD-4 299.69 MD-12 234.50

SPEEDLITE & ACC

SB21	279.69	SB-20	144.69
SB-11	269.69	SB-22	89.69
SB-16	149.69	SB-24	239.69
Cambron SV600			149.69

PELICAN CASES

1200	22.50	1300	24.50
1400	39.69	1500	56.69
1550	63.95	1750	103.69
1600	78.95	1700	98.95

AAA SPECIAL

Nikonos V
Nikonos 15mm 2.5 **777.77**
Nikonos SB103 Flash

Nikonos V w/35 2.5 478.69
20/2.8 509.69 80/4 249.69
15/2.8 1079.69 28/3.5 249.69
SB103 299.69 SB102 619.69
Close Up Lens For Nikons 49.95

SEA & SEA

SPECIAL OFFER!!
Sea & Sea MM1
Sea & Sea YS50MS **269.95**

New MM-X			479.69
Sea & Sea I			179.95
Sea & Sea II Complete Kit			349.95
Close Up Lens			34.95
YS-50	199.69	YS-20	181.99

Sharp Wizard 7200	199.69
Sharp Wizard 8000	259.69
Casio SF 7500	169.69
Casio SF 9000	149.69
Citizen ED 2800	99.69
Citizen ED 4500	59.69

VIDEO CORNER

STEADICAM JR 549.69

F55	599.69	F801	CALL
F77	699.69	F501	CALL
V101	1049.69	F201	CALL

OLYMPUS-MINOLTA PANASONIC-CHINON

RICOH

R-830		R-66	Call
R-860		R-86	Call
R-808		R-831	Call
R1055		R108M	Call

RCA

CC310	CALL	CC320	CALL
360	CALL	260	CALL

JVC

HR-DX200	219	GR-AX70	809
HR-DX400	429	GR-3030	849
HR-D7200	269	GR-650	829
HR-D6800	289	GR-55050	949
HR-D7600	289	GR-57070	1500

CANON 299.69

ZAPSHOT			
A1 Mark II 1349.00	460		CALL
E440	CALL	808	CALL
E30	CALL	E51	699.69

TWO HOUR RECHARGEABLE BATTERY FOR CELLULAR PHONES And For Most Videos
39.69
Video Recharger **39.69**

SUNPAK VIDEO LITES

Auto CV300	98.95	Auto CV205	67.95
CV300	69.95	CV320	54.95
CV200	54.50	3001	73.95
CV20S	48.95	6001	99.69

CITIZEN LCD 124.95
Color Video Monitor
AC Adapter 21.95
DC Car Cord 19.95
TV Tuner 49.94
Pocket TV 128.95
3 Way Bracket 12.95

MINOLTA MAXXUM

Book How to Select And Use Maxxum 14.95

	Body	1.7	1.4
New 7xi	CALL	CALL	CALL
New 3xi	239.70	299.70	374.70
New SPxi	CALL	CALL	CALL
3000i	119.69	174.69	258.69
5000i	209.69	269.69	339.69
7000i	279.69	349.69	439.69
8000i	CALL	CALL	CALL
7000	189.70	249.70	309.70
Polaroid Back			549.69
Remote Cord			28.95
Adp. Your Minolta Lens to Maxxum			28.95
Maxxum to Screw Mt.			19.95
Ryko 4062			149.69
Allon 602			129.69
Cambron 780i			119.69
Sigma AF Flash			59.69
Zykkor AF2700L			149.69
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1800	62.95	4000	164.69
2800	79.50	1200	229.70
3200i	93.69	3316i	59.70
2000i	69.70	5200i	198.69
3500xi			128.95
Extension Tube			74.95
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CG 1000 Control Grip Set			158.95
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Convert your old Minolta Lenses to Maxxum with Full Auto Focus **129.69**

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16/2.8	379.69	20/2.8	299.95
24/2.8	109.69	28/2.8	89.69
28/F2	349.69	35/F2	209.95
85/1.4	464.69	50 Macro	139.69
100/2.8 Macro			329.69
135/2.8	69.95	200/2.8	1049.69
400/5.6	199.69	500 F8	199.69
300/2.8			1795.00
21-35 F3.5 Macro			389.69
24-50	169.95	35-80	89.95
28-135/4	239.95	35-70/4	89.95
28-70 2.8			139.95
28-85 F3.5			89.95
35-135 F3.5			144.95
28-85 F3.5			129.95
28-80 "i"			149.69
35-105 "i"			149.95
70-210 F4			99.69
70-210 3.5 "i"			189.69
75-300 F4.5			159.95
80-200 F4.5			129.95
100-200	99.69	80-200/2.8	869.69
100-300 4.5			229.69
4X	43.95	2X	49.95
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New Auto Focus Auto Bellows 399.69

MINOLTA LENSES

16/2.8	339.70	7.5mm	479.70
20/2.8	349.70	24/2.8	184.70
24/2.8 VFC	328.50	28/2.8	94.70
28/2	229.70	35/2.8	89.70
35/1.8	199.70	50/1.4	CALL
50/1.7	54.70	85/2	189.70
50/1.2	224.70	50/3.5 Mac	199.70
100/2.5	179.70	100 F4	299.70
135/2.8	99.70	135/2	369.70
300/4.5	339.70	135/3.5	99.70
24-35/3.5	229.70	200/4	79.70
500/8			299.70

SPECIAL FOR MINOLTA OWNERS

500mm F8			129.69
24/50/4	299.70	35-70/3.5	129.70
24/35	219.70	28-70	109.70
28/85 3.5			199.70
35/105 3.5			274.70
35/135 3.5			309.70
100-300/5.6			169.70
70-210			149.70

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280PX	79.70	118X	38.70
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10x50	74.95	7x50W	133.69
7-15x35	179.95	10x42W	159.69
7-21x50	119.95	8x22	129.95
9x24	68.95	8x40	58.95
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613	139.69	8002	66.66	428	77.77
614	164.95	8003	79.95	429	94.50
615	186.95	8005	99.95	436	79.95
622	124.69	8006	104.69	620	79.95
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TEC-PAN-36	7.50	24.00
EXTAR-36	11.00	29.00
EXTAR-15	9.00	19.00

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SF10	189.69	249.69	279.69

AAA OUTFIT SPECIAL
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- 35-70 Zoom
- 70-210 Zoom

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IQ Zoom 900 Data			CALL
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50/1.2	349.69	135/2.8	199.95
24-50	264.95	35/70	99.95
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70/210	164.95	35/105	149.95

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24-50	179.50	35-135	159.95
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35-70	89.95	400/5.6	199.69
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PENTAX LENSES

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50/1.2	239.50	100 F4 MAC	249.69
135/2.8	69.69	100/2.8 Mac	349.69
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4470	529	3280	699
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50/PS 949.00 150/PS	999.00
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75/2.8 Bronica	399.00
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35/3.5	695.00	45/2.8	599.00
55/2.8	469.00	70/2.8	699.00
80/2.8	299.00	80/1.9	419.00
110/2.8	519.00	145/4.0	849.00
150/3.5	439.00	210/4.0	479.00
300/5.6 Mamiya			939.00
80-4.0 Macro			699.00
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37/4.5	1699.00	75/3.5	1289.00
50/4.5	1149.00	127/3.5	949.00

RB LENSES

140/4.5			1069.00
180/4.5			969.00
250/4.5			1199.00
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2x Converter Kenco			179.00

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90/3.5	899.00	250/4.5	1099.00
110/2.8	989.00	360/6.0	1499.00
127/3.5	949.00	500/8.0	2799.00
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46	CALL	CALL	CALL
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305/9	770.00	355/9	1159.00
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SQA Body	549.00
SQA-i Body	795.00
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150/3.5 Bronica S	569.00
200/4.5 Bronica S	589.00
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Canon 'F1' 'FN' Finder	489.00
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28/2.8 Canon	59.00
35/2.0 Canon	169.00
50/1.8 Canon	29.00
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Exakta VX, RTL	WRITE
Fujica G690 w/100/3.5	429.00
Kowa Super 66	CALL
120/220 Kowa Back	129.00
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Hasselblad 500C Body	329.00
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All Accessories	CALL
Kodak Ektra	CALL
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Olympus OM-2 Body	189.00
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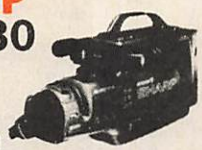

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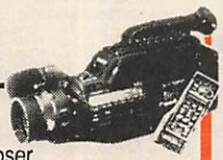

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- Remote
- Sports View Finder

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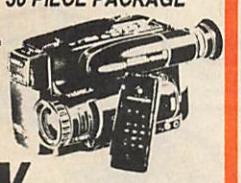
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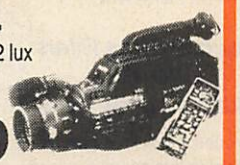
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- 8:1 Zoom
- E.I.S. Palmcorder

NEW
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- 8:1 Zoom • 1 Lux
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CANON 30 PIECE PKG.
E08
- 8:1 Zoom • Digital Superimposer
- HiFi Stereo
- 4,000 Shutter Speed

CANON E09.....CALL
CANON E61.....FOR
CANON E57.....THE
CANON E63.....LOWEST
CANON E65.....PRICES

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Filters & Lens Accessories For Film and Video

NEW *Square Glass Filters* Will Fit Cokin® P Series Holder

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Cokin® is a registered trademark of Chromofilter and is not connected in any way with Tiflen

SEPTEMBER/OCTOBER FILTER OF THE MONTH

COLOR GRADS®

TIFFEN ENHANCING FILTER - PERFECT FOR FALL FOLIAGE! AVAILABLE ONLY FROM TIFFEN

Create brighter, more saturated reds and oranges, with minimal effect to other colors. Ideal when shooting photos of old red barns, flowers, fire engines, automobiles, strawberries, holiday scenes, and especially when capturing dramatic images of autumn foliage—leaves appear more vibrant in color.

Available in standard screw-in sizes.

VIDEO TWIN PACK

A MUST FOR EVERY CAMCORDER!

Tiffen's video Twin Pack contains a **Clear Filter** (for lens protection) and a **Neutral Density .6 Filter** (for uneven lighting), and a convenient **2-Filter Storage Pouch.**

Call For Low Prices!

TENBA *Traveler Series*

Buying the right bag is just as important as buying the right camera

P454

L12" X H8 X D6 1/2"
Comes w/2 Side Pockets & 1 front zipper pocket, 2 camera caddies, 1 mid-divider, 2 side dividers. On the back, a zipper pocket.

FITS

SIMPLY THE BEST CAMERA BAG IN THE WORLD!

- PROTEK cloth, tough as Cordura but won't destroy your clothing
- Waterproof coated
- Leather handgrip with perfect look and feel
- Film net pocket (except P415, P411)
- Double top (P684, P454, P434, P405) and Triple top (P695, P675, P655) combines the best of a quick closing rain flap and snow and dust proof zipper
- Camera caddy system adjusts to hold SLR and long lens ready for instant access. (Horizontal divider adjusts to hold motor drives (except P403)
- 4 bottom D-rings allow the use of versatile accessories (P454, P434, all PRO TRAVELERS)
- TRAVELERS available in beautiful black and tan or all black color schemes. PRO TRAVELERS available in handsome all black. Both with real leather accents.
- PRO TRAVELERS feature triple composite bottom for greatest shock and vibration absorbancy.

TENBA TOUGH

Made with PROTEK cloth, tough and durable but gentle on your clothes
High quality velcro (good for 100,000 closings)
Military grade hardware
Machine grade quick close plasticbuckles
Bags are completely waterproof (patented Tembalock coating)
Super protecting enbazots close call foam insulates and absorbs shock
Comportable non slip shoulder strap Flexible protective dividers to construct your bag's interior to fit your needs

P434

L10" X H81.2" X D61/2"

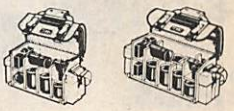
FITS

P415

L14" X H10" X D4".7"

FITS

Pro Travelers



P655

L12" X H9" X W61.2"

FITS

P675

L16" X H9" X W7"

FITS

P684

L16"XH7"xW8"

The P684 is the maximum possible size to fit under an airline seat. Only 8" high by up to 13" wide (when rear pocket is expanded 3" wide for strobs

FITS

P695

L16"xH10"xW8"
Maximum possible transport bag.

FITS

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Canon

8mm VIDEO CAMCORDERS

NEW! E61

Features:
- 8:1 Power Zoom lens with macro
- Fully automatic—just switch E61 on and autofocus, exposure & white balance are activated—just aim and shoot
- High speed shutter 1/100—1/1000 second
- Autofocus even in macro mode
- Intelligent auto exposure—automatically corrects lighting even in backlit conditions
- 180° FlexiGrip rotates to match your viewing position
- Low light capability—down to 2 lux
- Dedicated hot shoe—optional VL-7 light snaps into shoe with no batteries needed
- Two-mode self timer, plus interval timer lets you record at 10, 20 or 60 second intervals
- Built-in character generator lets you title while shooting or editing, plus you can scroll titles across the screen
- Audio & video fade control
- Sleek design, weighs only 2 pounds
- Includes multi-function wireless remote control

NEW! E65

Has all the features of E61 PLUS Additional Features:
- 10:1 Power Zoom lens with macro
- E65 *includes* VL-7 video light (VL-7 is detachable & doesn't require separate batteries
- Six mode high speed shutter from 1/100 up to 1/4000 of a second
- Built-in sportsfinder—allows viewing with your eye away from the eyecup for broad camera-angle freedom
- In additional to regular charracter generator you can also superimpose handwritten titles or illustrations in normal or reverse mode and in seven different colors
- In addition to wireless remote the E65 comes with Canon HC-60 hard system case

E08

Features:
- Fuzzy Logic focusing—same focusing system as Canon A1 Digital and H850
- Auto Tracking Focus—same as A1 and H850
- Canon's patented 180° flexigrip
- Hi-Fi stereo recording
- 8:1 Zoom w/macro
- 25-zone evaluated auto white balance system for superior automatic white balance accuracy
- Super macro autofocus—automatic focus in macro mode down to 6 inches at the wide setting or 13 inches at telephoto
- Digital superimposer in 8 different colors with adjustable threshold lets you use very high or low density images as titles. Plus built-in character generator with 8 different colors
- Low light capability down to 2 lux
- Audio/video fade, edit switch
- Self-timer, interval timer modes
- Sophisticated auto exposure plus manual override for dramatic "high-key" and "low-key" images
- Includes full function wireless remote control

NEW! E09

Take hold of the Canon's E09 8mm video camcorder, and take hold of a bold new world of video expression. Set to work with the color LCD viewfinder and capture the magnificent, brilliant colors of the world around you. With its striking array of creative options, the E09 will noticeably optimize and enhance your video imagination. So if you want to get into video, and if you want to have a colorful time doing it, then you need to get into the E09.

Features:
Has all the features of E08 *plus*
- Color LCD viewfinder—allows you to locate your desired subject in a long focal length and allows you to view the recorded tape immediately after shooting—in color!

NEW! VE-100 VIDEO EDITOR

Features:
- Can memorize the cut-in and cut-out points for up to four separate scenes. Once the cut points have been entered, the scenes will automatically be assembled from the playback camcorder to the recording deck in the correct sequence.
- The VE-100 can control playback of any Canon Camcorder & will record to the same type of camcorder or any video deck with wireless remote.
- Can actually "learn" the remote-control commands for two different video decks.
- Assembly timing adjustment—compensates for rec-pause release delays that cause cut-in timing errors-so your cuts will always be recorded exactly as programmed.

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The Sony Partnership

Features:
- Extended warranty on parts & labor up to 2 years.
- 100% parts and labor coverage for repairs at over 1800 Sony authorized service locations.
- Free annual "clinics" (cleaning and calibrations) on video products.
- Receive custom printed Sony Partnership card including your name, address, model number, serial number, membership number and contract expiration date.
- Discounts on the rental of camcorders at Sony service centers.
- 10% accessory discounts on most items purchased thru Sony.
- Priority service attention at Sony Factory Service Centers.

CALL FOR DETAILS

RICOH

R-105s 8mm

Features:
- 10:1 *Variable* speed zoom
- Hi-Fi stereo recording
- Crystal clear freeze-frame, slow motion and frame-by-frame advance (on playback)
- Low light capable—2 lux
- Variable high speed shutter up to 1/4000 sec.
- Audio and video fade
- Date & time recording
- Quick record—starts instantly recording so you don't miss the action
- Microphone with wind reducer
- Audible beep when record button is started or stopped
- Includes wireless remote control
- Digital Superimposer—superimpose illustrations, or printed titles in 8 colors, plus you can scroll, reverse or do a black border
- 2-mode Program AE:
  Portrait mode—keeps the subject focused & blurs the background
  Sports mode—for shooting fast moving objects
- Large LCD display shows cancorder functions
- Built-in sportsfinder—allows you to focus through the eyepiece without placing your eye on the eyecup
- Made by Sony—same camcorder as Sony CCD-501

NEW! R-88H Hi8

Features:
- 1/2 CCD with 410,000 Pixels
- Smallest Hi-8 camcorder in the world measures only 4.3" x 4" x 7" and weighs only 28 oz.
- 8-1 variable two speed power zoom
- Switchable world clock (24-setting clock/daylight savings)
- Variable iris/gain control
- Full featured mini remote control
- High speed shutter up to 1/10,000 second
- One page digital superimposer with scroll & reverse
- Low light capable—down to 2 lux
- New discharge feature on AC adapter/charger unit
- Same camcorder as new Sony CCD-TR81

R-108H Hi8

Features:
- 1/2" CCD with 410,000 Pixels
- Hi-8 recording with over 400 lines of horizontal resolution
- 10-1 variable speed zoom
- 4-mode Program AE:
  Aperture and shutter priority plus Portrait & Sports mode
- Variable high speed shutter (27 selectable speeds), up to 1/10,000 second
- Creative manual camera setting-shutter (27 speeds), iris (16 settings) and gain (8 settings) can be set by a single control dial
- Lays down on the tape Sony RC Time Code—which will give you frame accuracy with compatible 8mm RC editing controller
- 2-page digital superimposer in 8 colors plus scrolling, reverse and mixing capabilities
- Linear time counter—displays tape position in Hrs: Min: Sec: *Frames*
- Frame recording for animation effects
- Made by Sony—same camcorder as Sony CCD-V801

CALL FOR PRICES

Panasonic

PV-10B Palmcorder VHS C

Features:
- 6:1 Power Zoom lens
- High speed shutter up to 1/1000 second
- Low light capable—down to 3 lux
- Fade control
- Auto iris, backlight compensation
- Tape remaining indication
- Edit Search

PV-19 Palmcorder VHS C

Same features as PV-10B Plus-
- 8-1 Power Zoom lens
- Digital Auto Tracking
- High speed shutter up to 1/4000 second
- Audio/Video dubbing
- Synchro edit capable

PV-21 Palmcorder VHS C

Same features as PV-19 Plus-
- 5 watt color enhancement light
- Digital fade—lets you add black, white or random fade variations to your recording. There is also a diamond shape defined by soft, sharp or mosaic boundaries, plus you can freeze a shape on screen

PV-41 Palmcorder VHS C

Same features as PV-21 Plus-
- 12-1 digital zoom
- Digital superimposer
- Digital still/strobe
- Digital Mirror Effects
- Electronic Image Stabilizer—virtually eliminates jitter and picture bouncing

PV-704 OmniMovie VHS

Features:
- 8-1 Power zoom lens
- Flying erase head
- Switch hitter/slim width design
- Low light capable down to 2 Lux
- Includes 10 watt color enhancement light
- High speed shutter 1/125-1/4000 second
- Audio and video dubbing
- Automatic iris with backlight switch
- Fade control to black
- Date/Time recording
- Self-timer and interval time recording
- Microphone with wind buffer
- Includes system carrying case

PV-710 OmniMovie VHS

Same features as PV-704 *except—*
- 12-1 power zoom lens
- Doesn't include light

PV-720 OmniMovie VHS

Same feature as PV-710 *plus—*
- Includes 10 watt enhancement light
- Features Digital Fade—Let's you add black, white or random fade variations to your recordings. There is even a diamond shape defined by soft, sharp, or mosaic boundaries and a square with soft, sharp or graduated/stripe boundaries. Also a hold function allows you to freeze a shape on screen

PV-750 OmniMovie VHS

Features:
- Digital electronic image stabilization minimizes the adverse effects of unintentional hand movements that occur. Virtually eliminates jitter and picture bouncing.
- Digital still/strobe—freezes one image and records it as long as you like. Digital strobe records a progression of momentary still-images to create an intriguing "strobe" effect
- High speed shutter 1/125 to 1/10,000 second
- High resolution CCD with 360,000 pixels
- Fade control to black, white or mosaic
- 8-1 power zoom lens with digital zoom capability up to 20-1

CALL FOR PRICES

Canon

Hi8 VIDEO CAMCORDERS

H850 Hi8

Features:
- 1/2" CCD with 360,000 pixels—delivers over 400 lines of resolution
- Hi-band & Hi-Fi stereo recording
- 8:1 power zoom lens with macro
- Self-timer and interval timer modes
- Hi-speed shutter up to 1/2000 second
- Digital superimpose in 8 different colors, plus adjustable thresholds. Also reverse & see-through titles
- Built-in character generator, Audio/Video fade, 5 lux capability, 20x high speed search, edit switch, flying erase head
- Includes full function wireless remote control
- An innovative system of insertable graphic and music chips provides you with a range of stunning multi-color moving titles and fully orchestrated background music which will give your productions a slick, finished feel
- Has dual chip holders so you can have two graphic chips, two music chips, or one graphic & one music chip on board simultaneously. In the last case you can add titles & music at the same time.
- Fuzzy Logic—this advanced technology is used by the H850 AF system to make extraordinarily fast, accurate, reliable focus adjustments by assessing as many as 6 different parameters at once. For example, pinpoint focus is maintained even while the camera is panned or tilted, and extremes of contrast can't "fool" the system

A1 DIGITAL Hi8

Features:
- 10:1 Power Zoom Lens w/Macro
- TTL Piezo autofocus even through glass or water
- Hi-Band Format—delivers over 400 lines of horizontal resolution
- New 1/2" CCD with 410,000 Pixels— Breathtaking image resolution & crisp reproduction of any subject
- AFM Hi-Fi Stereo Sound— offers the stunning sound of "Audio Frequency Modulation" in full stereo
- Digital Effects:
  Dissolve—with this function the final portion of the previous scene "dissolves" into the beginning of the next scene.
  Freeze—freeze the action at a touch of the button, or create a strobe effect
  Art Freeze—record your scenes as colorful "paint-like" images
  0.5 Lux Gain-up—you can shoot as low as 1/2 lux plus, make background appear to "flow" & create an after image effect
  Close-up— increases the size of selected image, effectively doubling the power of the 10x to 20x zoom lens
- Audio/Video Fade in/Fade out
- Horizontal & vertical edge enhancement
- New Auto Tracking/BLC system
- Low light capability down to 4 lux (1/2 lux in gain-up)
- Variable Hi-speed shutter 1/100-1/10,000 sec
- Correlated two-field metering system & digital exposure control—optimum exposure under any light (Plus-digital manual exposure)
- Noiseless still and slow-motion playback, frame advance.
- Self Timer, Interval Timer and Program Timer modes.
- Sportsfinder allows focusing at arms length
- Title and Auto Date functions.
- Built-in character generator.
- Includes wireless remote control—shoot & zoom from remote locations in front or *behind* camera (Plus-create art & strobe effects during playback).

NEW! L1 Hi8

VL Mount System—

The Right Lens for Every Scene

Now you can have the kind of creative versatility previously only enjoyed by the professional filmmaker. Interchangeable lenses let you pick the perfect lens for any situation—from wide angle to telephoto. With optional EOS adapter VL use Canon EF 35mm lenses (over 30 different lenses available) on the L1 while retaining autofocus and autoexposure. Plus, when used with the L1 the focal length of EF lenses is multiplied by 5.4 times, so when a 300mm telephoto lens is used it becomes on the L1 an incredible 1600mm super telephoto. A further advantage is that only the optically-perfect central portion of the lens is used for absolutely stunning image quality.

Features:
- Has all features of A-1 Digital including:
  Hi-8, Hi-fi stereo, Piezo Auto Focus, Digital effects, audio/video fade in/fade out, hi-speed shutter, self-timer, interval timer, tilting and date functions
- Includes 8-120mm (15-1) zoom lens with 8-blade iris for unprecedented f-stop control. (Delivers beautiful soft-focus effects when desired.)
- Optional 2x converter retains optimum image quality while conventional teleconverters cause optical glitches at certain points in the zoom range.

L1 Kit includes:

L1 Body	CA 100 power adapter
CL 8-120mm lens	DC 100 coupler
Stereo zoom microphone	BPE-718 battery
RF adapter	Shoulder strap
Wireless remote control	S-video & stereo cable

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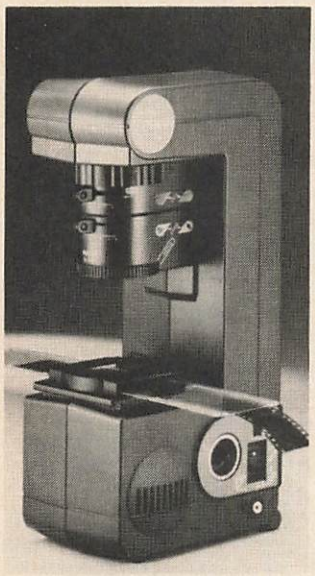
TAMRON FOTOVIX

FILM VIDEO PROCESSOR



Applications:

- Film can be stored by recording on videotape using a VCR
- Film can be analyzed without having to be printed, thereby saving you money
- Important elements of a picture can be carefully inspected
- Replace overhead, opaque & slide projectors with enjoyable viewing on your TV
- Schools, Corporations & law enforcement can use Fotovix as an audiovisual aid
- Film retrieval system for hospitals, libraries, real estate brokers, etc.
- Designers and painters can use FOTOVIX to create images

FOTOVIX III

Features:

- Manual 3X Power Zoom Lens
- Manual iris control
- Automatic white balance
- Dynamic cropping and magnification of any part of the picture you want
- Negative/positive conversion switch
- Exclusively for 35mm slide or negative transfer
- Color prints and live scenes can be reproduced on the TV screen using the FOTOVIX, just like using a video camera
- Still pictures can be recorded by connecting the FOTOVIX to a VCR
- All images can be recorded and filed on video, floppy or laser disc
- Free rotation of vertical & horizontal images
- Turn daylight scenes into sunsets
- Minimum space required, fits neatly on a desk or adjacent to your video equipment

FOTOVIX II-X

Features:

- ½" CCD 270,000 Pixels
- Auto 6:1 Motorized Zoom lens
- Automatic & manual override of iris & white balance
- Negative or positive film images can be reproduced instantly on the TV screen
- Dynamic cropping of a chosen area can be done by zooming up to six times
- Pictures can always be shown upright, thanks to the vertical/horizontal rotation
- All size films 35mm, 120, 4x5 and 8x10 can be viewed & recorded
- Auto "Gain-up" switch
- Negative/positive conversion switch
- Can be used to capture existing slide & negatives on any computer system
- Store 1,500 slides (at 5 sec. intervals) on a 2 hr. video tape
- Color balance control — enhances each of the primary colors (red, green, blue) will help a weak negative or slide. Also great for special effects like turning a daylight scene into a sunset
- Color saturation control — saturation level can be controlled for optimum intensity separate from the hue control. You can even create a B&W image from the original. Plus, by using in combination with color balance can create classic sepia tone images

CALL FOR PRICES

STILL VIDEO

Panasonic

AG-ES10
Still Video Camera

Features:

- 1/2" CCD with 360,000 Pixels & records over 400 lines of horizontal resolution. (With optional RGB adapter can record from a 3-chip camera over 500 lines).
- Record up to 50 pictures per disc or switch to frame mode & record 25 pictures with even better picture quality. (You can combine shots in both modes).
- Built-in wide angle & telephoto lens (Equivalent 48mm and 86mm on a 35mm camera)
- Infrared autofocus, programmable auto exposure, auto white balance.
- Records up to 15 shots per second so fast moving objects can be captured to enable a strobe-like replay
- Records date, time and a user-selectable 6-digit ID number.
- Can record from AG-ES100 player or AG-810 recorder letting you edit your discs.

AG-ES100
Still Video Player

Features:

- Plays back high quality still images delivering over 500 lines resolution.
- Easy to use jog dial let's you scan forward or reverse up to 15 frames per second.
- Auto advance playsback displays each picture for 4 seconds, or display interval can be set for anywhere between 1/20th and 60 seconds. (With optional remote). Automatic repeat playback up to 12 hours.
- Any unwanted frame can be erased instantly as it's viewed on the monitor.

NEW! AG-810
Still Video Recorder/Player

Features:

- S-video and composite input/output.
- Recording bandwidth of 6-7.5 MHz.
- Frame or field recording.
- Automatic repeat playback.

NEW! AG-EP60

Video Printer

The AG-EP60 provides outstanding color quality using 256 gradations of yellow, magenta, and cyan to print nearly 16,780,000 different tones. Advanced circuitry optimizes picture sharpness. And proprietary* Adaptive Contrast technology enables outstanding accuracy in reproducing skin tones. Make on the spot high quality color prints from your TV, VCR, computer or camcorder.

Features:

- ***Multipicture Print***—This function gives you prints divided into 4, 9, 16, or 25 squares — with the capability of reproducing a *different* image in each square.
- ***Strobe Print***—This function prints consecutive images, to capture movement in sequence, diving the print into 4, 9, 16, or 25 squares.
- ***Dual Print***—The Dual Print function gives you one normal size print, plus a 1/9th-normal size print of a different image in the bottom right hand corner.
- ***Card-sized (Split) Print***—This Split Print function divides the print down the center, for two duplicate card-sized prints. This can also be used to crop landscape format shots into the portrait format.
- ***Zoom Print***—With this convenient function, you can enlarge any part of an image four times and print the enlarged detail.
- ***Superimpose***—Using the AG-EP60 with the optional VW-CG1 Character Generator lets you add titles to your prints.
- **Versatile System Connectability**—The multiple connection facilities of the AG-EP60 include video BNC, analog RGB and S-Video inputs for crystal-clear image reproduction from a variety of sources.
- **Wireless Remote Control**—With the wireless remote control, you can control all basic operations — including print mode selection — without touching the AG-EP60.
- **Parallel Control Port**—The 14-pin parallel connector maintains compatibility with many existing 14-pin parallel controllers. This makes it easy to integrate the AG-EP60 into wired control type systems.
- Automatic paper feed
- Picture adjustment controls: sharpness, brightness, tint and color
- Split print mode meets U.S. Government guidelines for passport photos!

SONY

BUSINESS AND PROFESSIONAL GROUP

EVO-210
8mm Recorder/Player

EVO-210 is a compact lightweight recorder/player most suitable for mobile applications.

Features:

- Highly versatile 8mm deck weighing only 2½ lbs.
- Operates on 3 power sources—AC Power, NP-22 rechargeable battery and 12 volt car battery.
- Instant playback on any TV set using RF adapter.
- 5-pin control "L" terminal.
- Continuous playback of more than 150 minutes possible with a single battery.

DXC-325
3-Chip CCD Color Video Camera

Features:

- 3 high density interline-transfer CCD chips.
- H.A.D. sensor offers ideal colorimetry and minimizes the dark current noise level and reduces the vertical smear level.
- Provides an excellent S/N ratio of 58 dB.
- Delivers over 530 lines of horizontal resolution.
- Variable high-speed shutter up to 1/2,000 second.
- Quick start 1.5" viewfinder starts one second after power is turned on.
- Built-in character generator which can generate letters & numbers for dates, titles, etc.
- Low power consumption, built-in microphone.
- White balance, black balance and black set-up level can be adjusted automatically. Also has 3 position color temperature conversion filters—the DXC-325 can shoot in any lighting conditions.
- Gain-up switch: 0, + 9, + 18 dB.
- Genlock capability, built-in color bars generator.
- Audio monitor jack, intercom jack.
- Available in 3 configurations.

1) DXC-325 H (Head only)
2) DXC-325L:
   DXC-325H Head
   LC-325 system case
   CCQ-2BRS camera cable
   DXF-325 viewfinder
   CA-325 camera adapter
   VCT-12 tripod adapter
3) DXC-325K:
   Same as 325 L plus VCL-810 BX lens

COLOR PRODUCTION MONITORS

PVM-8220 (8")

- H/V delay, Blue only mode, and underscan capability.
- Two inputs (Line A and B).
- Accepts external sync.
- Rack mountable.

PVM-8221

- Same as PVM-8220 *Plus*:
- Super fine pitch, assuring high resolution over 400 lines.

PVM-8020

- H/V delay, Blue only mode and underscan capability.
- 3 power source operation capability with one or two NP-1A battery packs, 12V car battery and AC outlet.
- TU-1110 TV tuner option.
- Built-in battery charger for two packs of NP-1A.
- Sound monitoring facility.
- Spring-loaded control knobs to protect from damage.

PVM-1341 (13")

- Same as PVM-1340 *Plus*:
- Accepts Digital RGB signal (640 x 200 pixels).
- Underscan, Blue only and pulse cross accepts external sync.

PVM-1342Q

- Super fine pitch assures a high resolution of 600 TV lines (composite video) 900 x 200 pixels (RGB).
- Adoption of SMPTE C standard phosphors.
- Accepts Analog/Digital RGB signals.
- Line A/B, VTR (8-Pin) Y/C.
- Beam current feedback circuit allows the color balance to be stable.
- 4 color standards (NTSC/PAL/SECAM/NTSC 4.43).
- Color temperature 6500K/9300K selection.
- Rack mountable.

PVM-1344Q

- Same as PVM-1342Q except:
- Accepts sync on Green.
- User preset function.
- Accepts component (Y, R-Y, B-Y) Analog RGB.
- Doesn't have Digital RGB input.

PVM-1942Q (19")

- Same as PVM-1342Q in 19", plus has Auto/Manual degaussing.

PVM-1944Q

- Same as PVM-1344Q in 19", plus has Auto/Manual degaussing.

EVM-8010R
8" MONITOR/VCR

- Portable 8" monitor combined with 8mm VCR.
- 3 Power Sources—AC power cord, two optional NP-1A's, car battery using optional car cord.
- Built-in battery charger for 2 packs NP-1A.
- Video/Audio in/out connectors.
- Weighs only 17 lbs.

LAVALIER MICROPHONES

ECM-44B Omnidirectional

- The exceptional quality of Sony's electret condenser mics is available for budget conscious productions yet can be depended on for clean, bright yet natural productions.

ECM-55B Omnidirectional

- Suitable for many different applications ranging from news and interviews to stage dramas and instrumental pick-up.

ECM-66B Unidirectional

- Yields clean, natural reproduction of musical instruments while maintaining excellent isolation from the acoustic environment.

ECM-77B Omnidirectional

- Ideal for TV broadcasting and stage applications where the highest quality inconspicuous mike is required. Extremely small size enables unobstrusive miking while also minimizing glare and the pick-up of rustling noise.

VHS VCR's

SVO-140

- HQ circuitry for high-quality picture.
- Dual Azimuth 4 head design.
- Rapid access tape transport & high speed rewind.
- Dual-mode shuttle search ring.
- Auto repeat, tape stabilizer, TV tuner.
- Auto tracking, automatic head cleaner.

SVO-160

Same features as SVO-140 *Plus*—

- Hi-fi stereo recording for a dynamic range of 90 dB and frequency response 20 Hz to 20,000 Hz.
- High speed rewind of T-120 to less than 2½ minutes. (SVO-140 takes 4 minutes).
- Control "L" communication protocol.

COLOR PRESENTATION MONITORS

PVM-1340 (13")

- Beam current feedback circuit allows the color balance to be stable.
- Color temperature 6500K/9300K selection.
- Dark tint CRT provides higher contrast.
- Rack mountable.
- Accepts Line A, B, VTR (8-Pin) Y/C and analog RGB.
- Dynamic picture function assures the stabilized black level.

PVM-1380

- Dual inputs (Line A and B) and VTR 8-Pin connector.
- Built-in speaker for sound monitoring.
- Suitable for an editing system.

PVM-1390

- Built-in speaker for sound monitoring.
- Line A or B (VTR or Y/C) inputs.
- Analog/Digital RGB input.
- High resolution 450 TV lines, 640 x 200 Pixels (RGB).

PVM-1910 (19")

- Five inputs (Line A/B, VTR (8-Pin) Analog RGB and computer.
- Accepts external sync.
- Built-in interface for IBM PC with CGA.
- TU-1110 tuner option.
- Comb filter.
- Selectable time-constant of horizontal AFC (Fast/Slow).

PVM-1910Q

Same as PVM-1910 plus:

- 4 color standards (NTSC/PAL/SECAM/NTSC 4.43).

CUBIC COLOR PRESENTATION MONITORS

PVM-2030/2530

- "Cubic Style" 20 or 25".
- High resolution 560 TV lines, 640 x 200 Pixels (RGB).
- Beam current feedback circuit for stable color balance.
- Line A/B, VTR (8-Pin) Y/C.
- Built-in interface for IBM with CGA.
- Touch panel control and supplied remote control.
- Comb filter.
- Optional 2-way speakers.

MULTISCAN MONITORS

GVM-2000

- Multiscan capability: horizontal 15 KHz-36 KHz, vertical 50 Hz-100 Hz.
- High resolution of 560 TV lines (composite video) 720 x 480 Pixels RGB.
- Compatible with IBM with CGA, EGA, PS/2, Macintosh II color mode.
- 8/16/64 color display capability.
- Plug-in type RGB input modules for future I/F board.
- Sub picture control.
- Horizontal shift and horizontal/vertical size controls in the RGB mode.

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Professional/Industrial Video

AG-190
2-Hour VHS Camcorder

Features:
- 8:1 power zoom with 2 zoom speeds
- Piezo auto focus—maintains sharp focus even while zooming or recording moving subjects. Also let's you shoot through glass or water
- Autofocus even in macro mode
- Automatic iris with manual override
- ATW—automatic tracing white balance maintains the optimum exposure by adjusting to the slightest changes in lighting
- Fade-in and Fade-out of both audio and video
- Self-timer & interval time recording
- Flying erase head, video dubbing, high speed shutter
- Includes system carrying case
- Includes Panasonic 1 year warranty on parts and labor

AG-450
2-Hour S-VHS Camcorder

Features:
- 1/2" CCD with 360,000 pixels, over 400 lines resolution
- 10:1 power zoom lens with macro
- Piezo auto focus system—record through glass or water
- High speed electronic shutter up to 1/1000 second
- Select from one of two autofocus zones
- Improved signal to noise ratio even with higher resolution.
- Audio & video fade-in/fade-out button
- Automatic iris & white balance plus manual control
- Automatic date & time recording
- Edit switch—maintains optimum video signal quality when dubbing
- Synchro edit, insert editing, audio dubbing
- Earphone jack & external microphone input jack
- Uni-directional high-sensitivity microphone
- Includes AG-HT5 metal system carrying case
- Includes Panasonic 1 year warranty on parts & labor

AG-460 S-VHS
World's first truly professional camcorder at a affordable price

Features:
- Two 360,000-pixel CCD image sensors
- 470-lines horizontal resolution & superb color reproduction
- Laminated amorphous video heads
- Hi-Fi audio with stereo zoom microphone
- Two-speed 10x power zoom lens
- Piezo auto focus (TTL) with 3-step focus zone
- Sensitivity switch (0 db, + 18 db, AGC) helps overcome lighting deficiencies
- Advanced auto-tracing white balance with manual override
- Black & white Audio/Video Fade-in & Fade-out
- Automatic iris with manual override
- Variable high-speed electronic shutter
- Audio level control with LCD level meter
- Audio/Video insert editing and dubbing capabilities
- Audio out select switch (Hi-Fi/Normal mix)
- Versatile editing facilities: S-Video Out terminal/Adaptor terminal/Synchro Edit/5-pin Edit terminal/Edit switch/ Character Generator direct connection capability
- Includes Panasonic metal system carrying case
- Includes Panasonic 1 year warranty on parts and labor

WV-D5100
Video Camera System

The WV-D5100 component Video Camera System is compatible with S-VHS VCRs and boasts superb picture definition. Better than 460-line horizontal resolution helps assure an extremely sharp, clear picture.

To supplement the D5100 Camera Head, there are also three convenient kit configurations available for video camera systems to enable a wide array of video applications.

Features:
- 2/3" CCD with 380,000 Pixels. 460-line horizontal resolution delivers true-to-life images. Connection to S-VHS VCR's enables recording & playback without deterioration
- Automatic white balance adjusted by microcomputer control, plus manual control
- 2H Enhancer with horizontal/vertical movement—horizontal & vertical lines are automatically corrected so you see sharp images with optimal S/N ratio
- High speed shutter from 1/100-1/2000 second
- Interchangeable 35mm SLR & C-mount lenses, choose wide angle, telephoto, or any other lens, or record microscopic observations or tape your telescopic scanning of the stars
- Genlockable—great to use with Newtek's Video Toaster
- Negative/positive switch
- Automatic & manual iris control
- Date & time function
- Fade in/fade out function of audio/video

WV-F70
2-CCD Color Video Camera

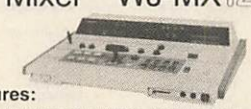
Features:
- 2 CCD chips with 335,000 pixels each deliver 500 lines of resolution
- Rugged aluminum die-cast body resists shocks, ideal for ENG/EFP work
- Large 1.5" viewfinder permits left/right and forward/backwards adjustment for easy shooting
- Variable high speed shutter up to 1/1000 second
- Two-setting white balance memory, red and blue gain control; horizontal phase control, 1/2 stop iris lens selection
- Genlock input, 32-pin VCR connector, −6dB switch
- Dockable with AG-7450 S-VHS recorder

WV-F250
3-CCD Color Video Camera

Features:
- 3 CCD chips (FIT) with 380,000 pixels each provide horizontal resolution of 700 lines
- High signal to noise ratio of 60 dB enable consistent recording with low vertical smear level and outstanding sharpness of detail
- Variable high speed shutter-up to 1/2000 speed
- SMPTE color bar generator with time/date display & camera identification display
- Auto black balance with auto pulse cancel
- Two-setting white balance memory, color matrix masking circuit, flare correction circuit, iris 1/2 open/close switch, −6dB switch
- Large 1.5" viewfinder permits up/down, left/right, backwards/forward and tilting adjustments
- Connects easily to VHS, S-VHS, Beta, 3/4", MII & Betacam via 34-pin connector.

DS-2550 Dockable Package:
- WV-F250H 3-CCD color camera
- 1.5" electronic viewfinder
- 12x1 Fujinon servo zoom lens
- MC-35 condenser microphone
- WV-QT-70 tripod mounting adapter
- WV-CC71 carrying case
- WV-DKT70M docking kit
- AG-7450 dockable S-VHS Hi-Fi VCR
- AG-B745 battery charger
- AU-BP220 battery

NEW! DIGITAL
AV Mixer WJ-MX12



Features:
- **Built-in Digital Frame Synchronizer** The built-in digital frame synchronizer of the WJ-MX12 allows effective video mixing of any two NTSC format video sources, such as VCRs, video cameras and TV tuners — with no need for time base correction. This includes mixing of composite and Y/C signals with Y/C separation and high, 500-line resolution for S-VHS compatibility, and 300 lines for regular composite signals.
- **Special Effects/Automatic Programmable Effects** The frame memory and associated circuitry of the WJ-MX12 facilitates creation of a variety of special effects.
- **Special Digital Effects for Manual Selection**
  - Freeze-Frame picture
  - Strobe effect, with selectable interval from 0.2 (approx.) to 2 seconds
  - Mosaic picture with 8-level control of mosiac size
  - Paint function for oil painting (posterization) effect with 6 levels of gradation
  - Negative/Positive Picture Reversal turns positive images into negative ones (and vice versa) at the touch of a single key
- **Superimpose Function** For superimposition effects, you can select any of three video inputs—Source 1, Source 2, External Camera. Special effects such as shadowing and edging can be applied to the superimposed titles, and eight (8) title colors are simply selectable—white, yellow, cyan, green, magenta, red, blue, black. In addition, title colors and background pictures can be reversed.
- **Audio Mixing** The WJ-MX 12 has a built-in audio mixer for four (4) inputs: Source 1 (L/R), Source 2 (L/R), Auxiliary (L/R), and Microphone. The easy-to-read audio level meter, plus a headphone output, allow rapid audio checking as well as monitoring.
- **17 Wipe Patterns/Joystick Positioner** As many as 17 different wipe patterns can be obtained by combining the wipe selector buttons. Square and round wipes can easily be moved to any point on the screen by means of the joystick positioner.
- **Master Fade Function** Three Fade Control switches provide optimum flexibility. You can fade video, titles, or audio individually, fade any two simultaneously, or fade all three at once. Fade-out picture color can be black or white, or any of the eight available background colors.

AG-1250
VHS Video Cassette Recorder

Features:
- Super 4 head video system
- S-VHS quasi playback — you can playback S-VHS tapes
- Auto digital tracking, auto repeat
- Automatic head cleaner, auto noise reduction
- Quick play, high speed search, time search
- Field still, variable superfine slow & double speed
- 1-month, 4 event program timer with calendar

AG-1960
S-VHS Hi-Fi VCR

Features:
- S-VHS—over 400 horizontal lines & enhanced S/N noise ratio
- Jog & shuttle search—jog dial allows frame-precise searching by advancing or reversing the tape one frame with each 40° rotation. The shuttle ring varies playback in forward or reverse from very slow speed to high speed search
- Edit modes—assemble edit, insert edit and audio dubbing
- Has 5-pin "L" control edit terminal for interfacing with Panasonic AG-A95 or Future Video EC-1000 Pro editing controllers
- The AG-1960 is the only editing VCR in it's class that puts out a frame-by-frame pulse on the control track for unsurpassed accuracy
- Time search, Blank search, Interval recording, Digital tracking
- High-response mechanism:

1.) Stopped position to appearance of a picture on the screen has been cut from 6 to 2 seconds play to review has been cut from 2-1/2 to 1/2 second
2.) Fast forward & rewind times for a 120-minute tape have been cut in half, from 5 to 2-1/2 minutes
3.) High speed search has been boosted from 11X to 21X normal speed in SLP mode, LP mode 13X, SP mode is 7X normal speed

- Color level control—lets you fine tune the level of the video out color signal. Also compensate for color contrast in the playback image adding greatly to the degree of control available when using AG-1960 as source machine for editing or dubbing
- Hi-Fi stereo sound system—high speed limiter circuit, linear bandpass filter, and a structure that dampers vibration combining to deliver impeccable sound quality
- Interval recording function—repeatedly records for 2 seconds & pauses for 4 seconds
- Smooth transport system makes the AG-1960 the perfect editing VCR.
- Includes Panasonic one year warranty on parts & labor

CALL FOR PRICES

The S-VHS Video Production System: Ideal Picture Quality for Professional Video Production

AG-7650
- Hi-fi S-VHS editing source player
- Digital TBC-DNR–built-in digital TBC that minimizes jitter. And field-coefficient Digital Noise Reducer (DNR), for separate processing of Y and C signals, helps ensure an exceptional S/N radio
- Capstan override control
- 4-channel audio (2 Hi-Fi channels, 2 linear w/Dolby)
- 7-pin dub connectors
- Jog/shuttle up to 32x normal speed
- Reliable XLR connectors are used as the audio output jacks

AG-A750
Editing Controller
- Edit point setting with large jog and search dial
- Frame trim for simple revisions of edit in and out points
- Preview of programmable edit prior to actual editing
- LED frame counter (Green) readout in hours, minutes, seconds and frames
- Audio monitor level adjustment for both source machine and editor

AG-7750
Recorder/Player
- Built-in Digital TBC/DNR (same as AG-7650)
- Optional plug-in time code generator/reader may be connected for recording/playback of LTC/VITC
- Digital decoder in Y/C separation circuitry
- 34-pin interface connector
- RS-422A 9-pin serial interface
- 2-channel Hi-Fi audio, plus 2-channel Dolby
- Jog/shuttle dial up to 32x normal speed
- Insert editing/assemble editing
- Standby/Soft pause functions
- Accurate editing with capstan override
- Framing servo/auto H. phase circuitry
- Manual adjustment of video recording level
- Professional 7-pin dub capability
- Reliable XLR connectors are used as the audio input and output jacks of the AG-7750. 3 position input level selector is provided to assure high quality sound during editing

AG-W1
Universal VCR

To break down the final barriers preventing worldwide communication through video, Panasonic presents the AG-W1 Universal VCR, which can record and play back video tapes in any TV broadcasting system—NTSC, PAL, or SECAM—without costly system conversion.

The AG-W1 uses advanced digital technology to solve the problem of incompatibility due to different TV broadcasting systems

Features:
- Videotapes recorded in any TV broadcasting system in the world can be played back on any video monitor in the world.
- Recording is possible in any TV broadcasting system in the world.
- Development of a dedicated field memory chip and control LSI has enabled compact, lightweight, and inexpensive conversion circuitry.
- Recording and playback in VHS Hi-Fi mode.
- Multivoltage selection which means the AG-W1 can operate using the line voltage in any country.

VIDEO MONITORS

AG-505
Portable Color 5" Diagonal LCD Monitor/VCR
- 5" TFT (Thin Film Transistor) LCD screen
- Record/Playback capability using full-size VHS tape
- 3-way power supply, including: battery pack, AC and car battery (using optional ear cord)
- 4 audio heads, 4 video heads and flying erase head
- Hi-Fi audio record/playback capability (playback requires optional stereo speakers)

AG-513
13" Diagonal Color Monitor/VCR

Features:
- Internal timer playback with auto repeat
- On-screen display programming
- Autoplay with auto repeat
- Special effects playback—Fast search, double-speed, still and variable slow playback
- Wireless remote control
- BNC video input and output, earphone jack

AG-520
20" Diagonal Color Monitor/VCR

Features:
- Same features as AG-513

AG-560
10" Color TV/VCR Recorder

Features:
- Exceptional picture quality–horizontal resolution over 300 lines
- Records and plays back in all 3 modes (SP/LP/SLP)
- Versatile input/output terminals: enables easy connection for large screen and multi monitor presentations, also direct recording from a video camera, tape dubbing
- Noise free super fine slow motion, still and still advance
- Auto repeat playback lets you show a program repeatedly whether it occupies all or part of a tape
- 99 channel quartz tuning, 1-month, 8 program timer
- Audio and tuner mute button, headphone jack

CT-1382Y
13" Diagonal Color Video Monitor

Features:
- 90, deflection picture tube
- S-video in/out terminals
- 420 line horizontal resolution
- Headphone jack & external speaker jack

CT-2082Y
20" Diagonal Color Video Monitor

Features:
- 450-line horizontal resolution
- S-video input/output terminals
- Line A or S-video input/output
- Audio/Video monitor out terminal
- On screen display for adjustment of sharpness, brightness, picture, color, tint

CT-2582Y
25" Diagonal Color Video Monitor

Features:
- 450-line horizontal resolution
- Line A or S-Video
- S-video in/out terminals

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HORITA

TG-50 Time Code Generator

- Generates SMPTE in drop or non-drop frame
- Jamsync mode jams to TC input and outputs new TC
- Makes burned-in SMPTE time-code window dub
- Simple "on screen" preset of time code and user bits
- Compatible with all 1/2", 3/4" and 1" tape formats
- Battery operation allows portable field use

TRG-50

Has all features of TG-50 *Plus*:

- Reads and displays SMPTE time-code from 1/30 to over 10x play speed
- Reads forward and reverse

TRG-50 PC

Has all features of TRG-50 *Plus*:

- Uses RS-232 serial Port-1 and Port-2 on an IBM compatible PC
- No additional plug-in boards required
- Includes serial interface cable, DB-9/25 adaptor
- Log when reading or generating SMPTE time-code
- PC-LOG captures time-code or user-bits, calculates duration, disk I/O print, edit, review scroll, help
- TC-TOOLKIT converts log to EDL or dbase format, time-code export to word processor, generates commented EDL from off-line SMPTE tape, pop-up time-code calculator

BSG-50 Blackburst & Sync Generator

The BSG-50 provides an economical means for generating the most common RS-170A video timing signals used to operate various video switchers, effects generators, VTRs/VCRs, cameras, video edit controllers, and other professional video equipment.

- 6 BNC video/pulse outputs
- Outputs can easily be configured to meet specific user and equipment needs
- 4 black-burst, 4 sync, and 2 subcarriers available
- Each sync output individually settable for composite sync, composite blanking, H-drive, or V-drive
- Separate buffer for each output provides maximum signal isolation
- 0dB, 1KHZ sinewave audio one output
- DC powerable for use in the field
- An unusually versatile black-burst, sync pulse, and audio tone generator

FutureVideo Products, Inc.

EC 1000PRO

The EC1000 PRO edit controller is the most accurate & versatile controller available for today's consumer/industrial video systems.

Features:

- Interfaces with the "Sony Control L" communications protocol (found on *all* Sony 8mm camcorders and VCR's) and Panasonic 5 pin edit terminal (AG-1830, 1960).
- Tru interformat editing is done by simply changing a cable.
- Best accuracy achieved with 2 Panasonic AG-1960's + 2 frames (30 frames per second).
- Scenes can be edited in any order without rewinding to the beginning—assures fastest editing time.
- Does all edit modes—Assemble, Video Insert, A/V Insert, and Audio Dub all automatically.
- Up to 9 scenes can be stored in memory. (999 with ProPlus)
- Actual E-E Preview—preview your edits as they will actually look like before recording.
- LED Display, Audible Confirmations, GPI Trigger, Trim and Re-calibration function, Time Lapse recording.
- Semi-auto A/B Roll editing—Using 2 source VCR's & a record VCR with Panasonic WJ-MX12 A/V switcher you're able to perform Sync Roll, Back-Timed A/B Roll and Match-Frame edits. Wipes, dissolves and fades are done "on the fly" using the switcher while the synchronization of the A & B source and the record VCR is all managed by the EC1000 PRO.

EC1000 Pro/Plus

- Same as EC 1000 Pro but also can be connected to any personal computer via the RS-232 serial interface port. Perform all of EC-1000's functions from your personal computer. You can create your own software to perform editing functions such as animation, time lapse recording, or any computer controlled or generated task.

EDL-1000 Software Program

- EDL (Edit Decision List) runs on a personal computer which accesses the EC1000 Pro/Plus. You can create edit lists & perform edits containing up to 999 separate events. Each event consists of a description of the scene to be edited—type of edit, transition (cut, wipe, fade, etc.) and all edit-in and out points. Edit list can be changed at any time and stored for future use.
- Completed EDL may be printed on hard copy form or saved on disc for later use.
- CMX File Format Conversion utility program included to transfer your saved file to CMX style file format. CMX file can also be converted to EDL file format.

NEW! EC1000TC Mark II

- SMPTE time code reader is built into the EC1000 Pro/TC. Provides all of the control elements to read and edit with SMPTE time code. With Panasonic AG-1960 +/– 1 frame accuracy repeatable without tape slippage errors.
- Is also compatible with decks having Sony "L" Control
- Can read Sony "RC Time Code" which is laid down by Sony CCD V801

CALL FOR PRICES

AZDEN VE-100

- Professional quality editing
- Easy to learn—easy to use
- Compatible with VHS, S-VHS, 8mm
- Compatible with All VCR's Using infra-red remotes
- 100 scene memory (200 cuts)
- Accurate to 3 frames
- Preview edit function **$289.95**
- Correction edit function
- Auto assemble, Audio fade control
- Still, pause, fast forward, fast rewind while editing
- Add audio from any external source
- Includes cables, power supply & ROM memory card

AZDEN VPC-10

Video Production Center

Simple to set up and easy to use, Azden's new VPC-10 allows you to turn boring videos into creative, dynamic, visually exciting works of art.

WHAT DOES THE VPC-10 ALLOW YOU TO DO?

- Compatible with all systems, the VPC-10 has 2 inputs so that you can record from either of 2 sources. Fade controls allow you to switch between the 2 input sources.
- It has 2 outputs so that you can make 2 copies of your video simultaneously.
- It is a Signal Processor with separate slide controls for brightness, contrast, color saturation.
- It has a color generator, controlled by a joystick, for creating the entire color spectrum, and a separate control for adjustment of the color intensity.
- **Unique to the VPC-10 is its "paint box" which allows you to replace the colors of individual sections with new colors, creating video art!**
- You can fade between the video picture and a background color or effect. The fade to black switch can be controlled manually or by pre-setting the wipe time dial.
- You can create exciting negative images.
- You can split the picture from all directions.
- Venetian-blind, curtain, and mosaic effects, can be varied in an infinite number patterns, sizes, colors, and wipe times.
- Effects can be combined with coloring, painting, mixing, and positive/negative switching, to create dazzling video images. **$289.95**

JVC Video Peripherals

JXS-300 AV Selector

- Simple AV selection at the touch of a button
- Has 4 sets of AV inputs and 3 sets of AV outputs including 3 S-Video terminals for both input & output
- Allows flexible signal routing among a number of video components by pressing a single button either on the front panel or the remote control that's included
- Four editing patterns can be selected
- Y/C separator circuit can convert a composite video signal into a Y/C separated signal
- Equipped with a high-quality video amplifier assuring a maximum horizontal resultion of *800* lines **$249.95**

JXS-900 AV Selector

- Professional-quality 7 line Audio/Video signal switcher
- Full sets of audio and video terminals for input and output allow simple connection of up to seven video sources.
- All 7 sets of terminals include S-Video jacks
- Wide 10-MHZ video bandwidth and superior S/N (signal to noise) ratio of 50 db assures the signal passing through the JXS-900 is totally immune to deterioration and degradation.
- Y/C separator circuit can convert a composite video signal into a Y/C (S-Video) separated signal
- Processor loop is provided for the connection of video and audio processors such as color correctors or special effects generators. **$629.95**

JXS-V55 Video Processor

- Desktop model with panel layout designed for easy operation
- Wipe between 8 background colors with 16 individual wipe patterns
- Large audio/video fader controls
- Color balance joystick allows corrections of recordings made with the white balance incorrectly set
- Color level control let's you vary the intensity of the color
- Enhancer control to restore color to washed out recordings
- Color bar signal provided for adjustment of monitor
- 4-line audio mixing with level meter also has headphone output
- Built-in video signal converter allows conversion of composite Video to S-Video
- Unbelieveable high resolution capability—*800* lines assures no signal degradation in tape-to-tape transfers **$499.95**

CG-V60 Character Generator

- Generates a total of 124 different characters
- Characters needed to create titles in English, German, French and Spanish are available
- Characters of 4 different sizes can be selected
- 6-speed vertical scrolling (in either direction) and typewriter scrolling
- Title Zooming (from small to extra large or visa-versa) from either the corner or from the center of the screen can be easily executed
- Perfect plug-in CG for JVC JXS-V55 **$179.95**

Nady

AVM-300 SOUND MIXER

- Accepts up to 4 channels of input with separate gain control and full mixing capability
- Combine music and narration, or fade in and out of different pieces of music with ease
- Master gain knob controls the volume level of the finished product
- Includes dynamic microphone for high quality recording
- Compatible with all camcorders 59.95

NEW! MCM-400

MINI CAMCORDER MIC MIXER

- Offers professional quality audio mixing with a camcorder while you are *shooting* the video
- Incorporates a narrator head set for monitoring the audio
- Allows mixing between two external microphones & the narrator's microphone.....49.95

VIDEONICS

DirectED PLUS

DirectED PLUS is a video editor!
DirectED PLUS is a title generator!
DirectED PLUS is a special effects generator!
DirectED PLUS is all you need!

- DirectED PLUS works with all videotape formats—VHS, VHS-C, Beta, 8-mm (Video8), Super-VHS, etc. It works with VCRs and cam-corders from virtually any manufacturer.
- Spice up your movies with simple fades and wipes or a selection of dazzling effects. Add colorful, digitally-generated graphics. Combine titles, graphics, and effects to make your productions spectacular!
- Graphics are colorful still picutres which can be placed anywhere in the movie. **DirectED PLUS** comes with 20 graphics, 12 title styles, and 17 special effects (fades, wipes, etc.)—and you can add more with Videonics Graphics Libraries. The titles and graphics are brilliant—they're digitally generated in 64 colors. You can select the colors of the background and the titles and even place titles and graphics over your video scene!
- Character Generator—3 types of titles in 3 different styles (normal, inverse & shadow)
- SEG—17 types of fades & wipes in 3 different speeds. Choose any special effect to go between scenes

The *Video Equalizer*

- Versatile video processor & color corrector—full independent control of all 3 primary colors (R,G,B). Also separate color, tint, contrast and brightness controls

Revolutionary digital paint brush—

- Change selected colors without affecting the entire picture. You can change the color of a sunset or green up a landscape
- Moveable split screen shows the picture before and after video processing
- Enhancer and video processor (digital noise reduction)
- Audio mixer - 3 channels
- Transform images to black & white, solarize, convert to color negative, generate color bars
- Compatible with all formats, comes with S-Video connectors

NEW! BOING BOX SOUND EFFECTS MIXER

- The first audio mixer with all the bells and whistles!
- Digital sound effects generator with 59 digitized natural sounds like:

Door Creaking	Glass Breaking
Door Slamming	Gunshot
Laugh, Applause	Burning Fuse
Cry, Kiss, Buzz	Phone Ringing
Horse Gallop	Tire Squeal
Helicopter, Jet	Engine Starting

- Digital "Sequence Player" allows you to program a sequence and play each sound as the action unfolds. Up to 31 sounds can be stored in the sequence.
- Special effects allow you to modify the sounds. You can even play sounds backwards. Use effects switch to make hundreds of different variations.
- Also includes 3-channel audio mixer

ProED

VIDEO EDITING SYSTEM

ProED is a computerized, multifunction video editing system designed for corporate, institutional, educational users and videographers seeking a quick, efficient tool for offline edits and original half-inch productions.

Features:

- Computerized Editing—ProED's video computer is capable of automatic assembly, insert editing and audio insert. You can assemble one scene at a time or create a complete Edit Decision List.
- On-Screen Edit Decision List— Working windows, presented on the same monitor that displays the video scenes, contain all the information in an easy to read format. Using the keyboard or mouse you can alter any element of the production, control the VCR's and define title, graphic, and special effect choices
- Built-in Title Generator—includes 12 different styles that can be rendered in any of 64 different colors. Each line of text can be a different title style and a different color
- Graphics—includes 34 brilliant, digitally generated graphics
- Special Effects Generator—includes 17 special effects for unique transitions between video, titles or graphics
- Project Archive—each EDL can be stored digitally on a backup tape so that any production can be altered or copied anytime
- Compatible with Sony Control L or Panasonic 5 Pin remote

CALL FOR PRICES

MICROPHONES

JVC

NEW! MZ 707

Stereo/Super-Directional Mike

- 2 modes - stereo or use as super-directional. Plus sensitivity and low-cut selections. 6 times greater sensitivity than built in mic.....139.95

AZDEN

WMS-PRO

- Professional VHF wireless microphone system with 250 ft. range
- 2 switchable frequencies (169.445, 170.245) to select the clearest sound
- 2 mics (1 clip-on, 1 handheld) for different applications
- Monitor earphone
- Receiver comes with belt-clip, velcro and shoe mount for added versatility
- Miniature transmitter attaches to belt or fits into pocket
- Leatherette carrying pouch for the system **$139.95**

ECZ-660

- Not a wireless mic, this is a zoom mic with dual pattern. In "long" position acts as a sound beam letting you zoom in on the subject cutting out side noises. In short position acts like a wide angle mic **$59.95**

ECZ-770

- Small zoom mike perfect for Sony TR series camcorders. Sliding zoom scale goes from wide to long position giving you perfect sound no matter the requirements.....**69.95**

Nady

151 VR Wireless System

- Puts the microphone "where the action is" for professional quality audio on your tapes.
- Operates on VHF High-Band Frequencies for interference-free performance. Two frequencies available.
- Nady's patented Companding Circuitry gives you crisp, clear sound without overload distortion or background hiss. Dynamic Range over 110 dB.
- Compatible with all camcorders and video cameras
- Range is 250 ft. line-of-sight up to 1500 ft.
- Works with all camcorders having an audio input.
  151 VR/LT lavalier system **139.95**
  151 VR/HT handheld system **159.95**

501 VR

Portable VHF Wireless System for ENG and EFP applications

- You have a choice of a miniature Lavalier Transmitter in a tough field-proven bodypack, or an attractive lightweight Hand-Held Transmitter.
- Patented Companding Circuitry gives the 501 VR an unsurpassed Dynamic range of 120 dB, and full Frequency Response of 25-20,000 Hz. And, because of a proven Double-Heterodyne design, and sophisticated front-end filtering circuitry, the 501 VR has the best Selectivity available in wireless. Image and Spurious Rejection is 20 dB better than other available systems.
- Available in 5 frequencies between 170 and 216 MHz.
- Headset Output with volume control for convenient monitoring.
- Internal Power supply, with flexible External Powering Options.
- Includes "Rubber Duck" Antenna, and removable metal belt clip.
  501 Lavalier System with E-107 mic element (identical to Sony ECM-44) **499.00**
  501 handheld system with Shure SM-58 mic element.....**629.00**

SAMSON®

WE ARE THE WIRELESS FUTURE™

MR-1 Wireless System

- The MR-1 micro receiver is a professional VHF wireless receiver measuring less than 4" long and 2" wide.
- FCC licensed in 10 channels from 174 MHz to 200 MHz.
- Truly switchable balanced mic level (600 ohms) to unbalanced (– 10 dBm) output.
- dbx noise reduction to simultaneously increase dynamic range and eliminate noise.
- Receiver squelch, level output & headphone level output controls
- Headphone monitor output—lets you hear the sound your getting before it goes into the camera.
- Removable flexible "Rubber-Duckie" antenna ensures perfect reception and easily handles those little "bumps" in the night
- Can be powered by a 9V battery for 10 hours.
- SH-2 hand-held transmitter can be used with a variety of mic elements like Shure SM 58 dynamic mic or Audio Technica Pro 4
- ST-2 (L) body pack transmitter can be used with leading lavalier microphones like Sony ECM144 or Audio Technica 831

Lavalier (clip mic) Systems

- ST-2(L)ECM-144 Transmitter with Sony mic & MR-1 Receiver.....**399.95**
- ST-2(L) ECM-44 Transmitter with Sony mic & MR-1 Receiver.....**449.95**
- ST-2(L) AT 831 Transmitter with Audio Technica unidirectional mic & MR-1 Receiver.....**449.95**

Hand-Held Systems

- SH-2/PR4 Audio Technica Dynamic mic element & MR-1 Receiver.....**439.95**
- SH-2/58 Shure SM58 Dynamic mic element & MR-1 Receiver.....**469.95**
- SH-2/85 Shure SM-85 condenser mic element & MR-1 Receiver.....**599.95**
- SH-2/87 Shure SM-87 condenser mic element & MR-1 Receiver.....**599.95**

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VGA-TV

Super VGA Video Card With Video Output

What is VGA-TV?
VGA-TV is a fully compatible Super VGA board. It is a peripheral composed of hardware & software that let's you use a television monitor to display broadcast quality graphics from your PC or record them on your VCR. What is VGA-TV to you?

- This means that you can use your computer and VGA resolution software packages to create sizzling graphic images, sensational animation or even training demos that can be recorded onto video & displayed or distributed to thousands.
- Create your own entertaining or educational animation on your PC using Autodesk Animator™ and show it on a TV, or videotape them for distribution.
- VGA-TV lets you record PC graphics and later mix them with audio tracks—resulting in an extremely effective, inexpensive & portable presentation. What do you need for VGA-TV?
- Any IBM XT or AT or 100% IBM compatible with a minimum of 512K of system memory.
- DOS 2.0 or higher.
- Any television and/or VCR with video input.

$399.00

VGA-TV GE/O™

PC Compatible Genlock and Overlay Super VGA Card

Have all functions of VGA-TV plus genlock and overlay. Now you can superimpose your computer graphics on top of live or recorded video.

There are hundreds of applications needing genlock/overlay capability:

- Adding scorecard, statistics, graphic embellishments or appropriate titling to your home videos of little league games, weddings, etc.
- Videotape your boss giving a speech on how great the company is doing then add animated graphs showing how sales rose & superimpose them next to him.
- Create truly exciting animation which brings real people characters together with your animation characters.
- Take a video of each part or item being inventoried or listed for insurance purposes, show it's location and superimpose information on purchase price, stock number or other relevant information.
- Take videos of each residential unit for which you have a listing and create a tape that you can give your customer which has data on the houses scrolling over the images of the property.

With VGA-TV GE/O you also receive Video Titler Release 4 video titling software with up to 129 fonts in 18 styles (with optional upgrade kit) all in 256 colors!

Using **Video Titler**, an unlimited sequence of pages may be created, edited, and run. Characters may have Borders, Drop Shadows, and 3D Edges, Character and Edge Colors may be set individually for each character. Lines may be positioned left, right, or centered. Line Spacing, Character Spacing, and Margins may be set easily.

Motion and Transition effects such as Cut, Roll, Teletype, Line Reveal, Fade, Wipe, Curtain Reveal, Comb, and Blinds may be specified for each page. Speed for the effects and the time between pages may be set. Pages can be set to run automatically, be manually triggered through a key press, or triggered by a switch closure before starting the transition for precision timing.

- Compatible with IBM AT or 100% IBM AT compatibles (286, 386 or 486) with 640K of system memory.

$699.00

PUBLISHERS' COLOR

High Resolution Color Frame Grabber

Willow's Publishers' Color is a powerful 16-bit color frame grabber that is easy to use and gives fast results. You just plug Publishers' Color into your PC, then attach your camcorder or VCR to the back of your computer and you will be able to preview & capture images instantaneously only needing a VGA card in the system. Willow's unique, graphically based Wilcap CB Program provided with the board, gives you all the ease of a windowing environment, letting you use a mouse to capture and process your images easily. While most boards on the market are digitizers, taking up to 24 seconds to get an image, Publishers' Color is a true frame grabber, clocking in with speeds of 1/30 - 1/60th of a second. Your ability to capture images from live video is limitless. Use any super VGA card and capture images in resolutions up to 640 & 480 and either 8-bit or 16-bit color. You can also capture images in gray scales if needed. The Willow's Wilcap CB supports all the most popular graphic file formats including TGA, TIF, PLX and GIF so your images can be imported into Autodesk Animator, Deluxe Paint or ColoRIX—or even desktop programs like Aldus Pagemaker or Ventura Publisher.

$699.00

TIME BASE CORRECTORS

DPS VT-1000 PERSONAL TBC

Features:

- The VT-1000 is a full-frame TBC/Synchronizer which enables virtually any VCR, camcorder or laser disc player to be interfaced with computer video systems.
- Compatible with the Amiga 2000 series (Newtek Toaster) and all IBM PC and other ISA bus computers.
- NTSC composite and S-video inputs, genlock capability and infinite window timing.

IDEN IVT-7

DIGITAL TIME BASE CORRECTOR/ FRAME SYNCHRONIZER

Features:

- Will time base correct & transcode inputs from Hi-8, S-VHS, VHS-DUB, 3/4", 3/4" VCR-DUB and composite video.
- Ideal for use as a frame synchronizer, synchronizing outside satellite, microwave & camera feeds with studio signals.
- 3-5 dB chrominance & luminance noise reduction.
- Full Proc AMP controls, drop out compensator.
- Built-in RS-170 sync generator with genlock input and black burst output.
- Y/C delay adjustments, field and frame freeze.
- Wide 5.5 MHz frequency response offers 450 lines of resolution. Full 8-bit professing and a 58 dB S/N ratio.

FOR.A

FA-300

Features:

- Input and output are compatible with S-VHS (Y/C 358), both 7 pin and 4 pin connectors are provided.
- Wide band CCD comb filter maintains high resolution.
- Frame memory eliminates correction range limitations.
- Freeze function:
  Frame/Field selectable
  Auto freeze by detecting absence of input signal
  Optional remote control allows setting strobe freeze and strobe duration.
- Built-in Drop out compensator.
- Automatic chroma level control restores the reduced chroma signal level at playback to the correct level.

FA-310

Has all features of FA-300 *Plus*:

- Recursive-filter noise reduction increases the output signal-to-noise ratio up to 9 dB without the resolution loss typically encountered with H and V dimension noise reducers.
- Motion compensated circuits work in conjunction with the recursive filter to automatically adjust the noise reduction level to avoid introducing motion defects into the picture.

FA-700
Dual Channel Digital TBC

Features:

- Effectively combines two of the popular FA-300 TBC's into one highly efficient and cost effective package. Appropriately named "The Dualist" the FA-700 corrects errors from S-VHS VCR's as well as 1/2" & 3/4" composite VCR's. There is also a DOC for each channel.

LYON LAMB

MicroVAS ANIMATION CONTROLLER

Features:

- Performs single frame recording and frame grabbing operations from computer graphics systems to standard editing VCR's.
- Operators control all recording, grabbing, search and VCR functions from the host terminal.
- Assures field accuracy by the use of Lyon Lamb's proprietary Vertical Interval Frame Code, built in VIFC generator eliminates the need for time code capability in the recorder.
- SMPTE time code is used interchangeably with VIFC for VCR's with time code output available.
- One RS-422 (9-pin) and RS-232 port provided for video recorder interface.
- All recorder functions including jog and shuttle supported.
- Supported by all major animation software packages running on every level of computer platform.
- Interfaces automatically to a wide range of VCR formats including S-VHS, V-Matic, Betacam, MII, 1" as well as laser disc recorders.
- Ideal for use with the newest animation programs for PC, Macintosh, Amiga and Toaster based systems.

CALL FOR PRICES

The World's First Broadcast Quality Video Computer.

NewTek VIDEO TOASTER SYSTEM

Until today only a few privileged high-end video studios could afford the astronomically expensive special effects boxes that produce real broadcast quality television. Now, a stunning new invention is changing all the rules. The Video Toaster® system brings the awesome power to create network quality television to your desktop. Eight separate pieces of expensive video gear have been combined into one complete desktop production system. There's never been anything like it. It is the world's first broadcast quality video computer. By simply pointing with a mouse you can now use the same video tools and effects that only last year cost over $60,000. The Video Toaster is igniting a revolution called desktop video. It is radically affecting broadcast video production from the networks to local cable stations. The Toaster's incredible price is made possible by breakthrough technology invented by NewTek and incorporated into special custom chips. Over four years in development, these new high tech chips provide full network television color and resolution and perform real-time video manipulation. Now, for the first time, you have the power to create real broadcast quality video on your desktop.

Production Switcher

The Video Toaster Switcher replaces broadcast switchers costing tens-of-thousands of dollars. With it you can perform cuts, fades, dissolves, key and color effects, and wipes (with variable borders) between any of 7 sources including 4 video inputs, 2 frame buffers, and a color background generator. Use the built-in keyer to mix video images (a person superimposed in front of a weather map).

Additional Features:

- 2 video outputs (program and preview)
- Preview output lets you compose the next camera shot or frame buffer prior to performing the transition
- Linear keyer
- Luminance key with adjusiable clip level
- External GPI trigger (found on all pro switchers)
- Automatic or manual (T-bar) control of transitions
- The switcher control panel is streamlined to provide rapid access to all Toaster features and is very easy to learn and operate.

Character Generator

Add titles to your videos in the same high resolution that the networks use.

Features included:

- Over 30 standard anti-aliased fonts-including a "rainbow" font that exhibits a beautiful color gradation.
- Choose from any of the 16 million colors for the fonts
- Make every line on a page a different color with a different font (if you wish).
- Generation of semi-transparent shadows
- Variable outline and shadow
- Choice of drop or cast shadows
- Variable speed scroll and crawl
- 24-bit smooth color gradations
- 100 pages of on-line storage
- Character generator is totally integrated with the Toaster Switcher including spinning, tumbling and zooming title screens
- Create dazzling graphic displays using the included 16 million color ChromaFonts such as brass, chrome and rainbow. (See first bullet)

LightWave 3D Animation

Create animated videos in full broadcast resolution and 16.8 million colors. The LightWave program offers many high-end capabilities previously found only in dedicated graphics workstations. Everything from flying logos and sports graphics to the most sophisticated effects seen on MTV are now within your reach. LightWave 3D offers hundreds of advanced features such as:

- Phong shading to generate most of the images
- Interactive wireframe editing with real-time feedback
- Real-time scene preview with jog shuttle control
- VideoScape textures such as marble and wood
- Fog effect with variable fog color and density
- Particle systems with variable motion blur
- Full featured animation package

Dual Frame Buffers/Genlock

These are 24 bit (16.8 million colors) frame buffers with composite output that meets the most stringent requirements for broadcast video. Because there are two frame buffers, one can be loading while the other is shown on screen for seamless live presentations. Toaster effects can be done between live video and either buffer, as well as between the buffers themselves. You can also overlay graphics on incoming video or over either frame buffer.

Digital Video Effects

The Toaster has the power to manipulate live broadcast video in real-time (60 fields-per-second). The Toaster features hundreds of digital video effects such as:

• Spin	• Flip	• Stretch	• Squeeze
• Page Peel	• Tumble	• Zoom	• Pull
• Tiles	• Curtains	• Blinds	• Roll
• Push Off	• Push On	• Slats	• Trajectories
• Slide	• Expand	• Strobe	• Analog Trails
• Split	• Mirrors	• Mosaic	• Digital Trails

- There are also many original Toaster Digital Effects (TDE's) that are not possible with any other single device including whips, zoom trails, and probably will become most famous of all—the "Transporter" ala Star Trek.

ToasterPaint

ToasterPaint gives you all the tools you need to create original artwork and network quality videographics. Use 16.8 million colors to paint on grabbed video stills or LightWave 3D images. Includes tools as:

- Anti-aliased texture mapping, warping and rotation
- Complete drawing tools—ellipse, rectangle, polygon etc.
- Variable transparency, smooth shading and blending
- 11 drawing modes including RubThru, Blur, Range, Lighten and Darken
- Text Rendering with optional anti-aliasing
- Cut-and-Paste with any tool or any shape
- Composite two or more frame store images together
- Create original art on grabbed video stills
- Magnify mode for detailed work
- Colorize or re-color any grabbed Toaster image

ChromaFX Color Processor

- ChromaFX is a powerful color processing engine capable of producing color negatives, monochrome, solarization, posterization, color vignettes, custom lighting, tinting and photographic filter effects.
- ChromaFX allows you to subtly alter the brightness and contrast in different areas of the video image.
- You can design your own color effects with virtually limitless combinations.
- Standard effects include Chrome, Snow Lights, Sunset Filter, Zebra Stripes and more.
- The stunning visual effects created with ChromaFX are useful for applications from fantastic science fiction scenes to music videos to very subtle effects that might otherwise require a difficult lighting effect.

Frame Grabber/ Frame Store

The Toaster can grab and save a full frame (in 16.8 million colors) and has sophisticated motion removal algorithms to provide a rock-solid freeze frame. These frames may then be loaded into "ToasterPaint" or "LightWave 3D" for further manipulation. Up to 1000 frames may be saved on each frame store device (depending on available storage space), and the Toaster will control up to 8 different devices. Stored frames can be loaded and displayed in the frame buffers in as short as 1/5 of a second from RAM or 3 seconds from hard drive. These frames can also be used as inputs to the switcher for transitions and digital effects. The Toaster also allows grabbing up to 8 consecutive fields of live video and cycling the fields for animation.

VIDEO TOASTER SYSTEM INCLUDES: M68000 CPU (Amiga 2000 HD computer), 2 button mouse, 94 key keyboard, 880K micro floppy drive, 52MB high speed SCSI hard drive, 5MB of RAM, custom graphic coprocessors, 4 voice stereo, audio output, windowing multitasking operating system $3,395

Amiga 1084s RGB Monitor $299.95
Personal TBC 795.00

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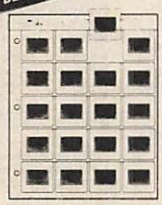

2x2-20B
- Holds twenty 35mm mounted transparencies

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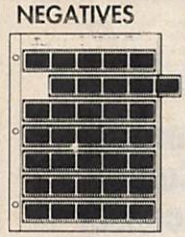
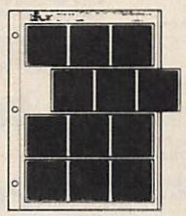


35-7B
- Holds seven 5 frame 35mm strips



120-4B
- Holds four 3 frame 120 strips

- *Contact prints on 8x10 without removing negatives*
- *Continuous seams to avoid film hang ups*

25 Sheet $5.60 100 Sheet $19.25

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CP-1 **$29.95**

DESIGNED TO MAKE CONTACT PRINTS THROUGH ANY **PRINT FILE** NEGATIVE PRESERVER. HEAVY OPTICAL GLASS COVER PROVIDES SUFFICIENT PRESSURE TO ENSURE DIRECT CONTACT.

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OVERSIZED BINDER DESIGNED TO ACCOMMODATE THE "B" SERIES PRESERVERS. CONSTRUCTED OF DURABLE VINYL WITH HEAVY DUTY 1½" RINGS.

Mamiya 6...
the only 6x6 that sounds, feels and handles like the finest 35mm RF camera.

- Big format, big negative, yet compact enough to fit in your hand.
- Whisper quiet shutter synchs at all speeds to 1/500 sec.
- Brilliant, super accurate rangefinder system.
- Built-in light meter with automatic exposure control.

The only 6x6 rangefinder, rollfilm camera with interchangeable lenses

Get up to $500 Cash Rebate If You Buy Now.

Buy a new Mamiya 6 between April 1, 1991 and Oct. 31, 1991 and get a $200 Cash Rebate for the body and $100 for each lens (50mm, 75mm, 150mm) direct from Mamiya America Corp. LIMITED TIME ONLY. Come in or call for details.

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- Shows full 35mm slide
- Coated Aspherical Optics

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With 2 interchangeable hoods—Clear for prints, Matt Black for transparencies, carry strap and case

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☐ **LE10 HEAVY DUTY STAND**

2 Section Design • Skid Resistant • Rubber Feet • Supplied with 3/8" stud, and 1/4x20 screw • Max. Ht. 108" • Min. Ht. 49" • Closed Length 49" • Weighs 4.5 lbs. **49.95**

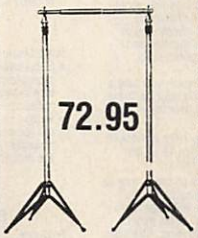
☐ **LE20 PROFESSIONAL STAND 64.95**

3 Section Design • Skid Resistant • Rubber Feet • Supplied with 5/8" stud, 3/8" stud, and 1/4x20 screw • Max. Ht. 100" • Min. Ht. 36" • Closed Length 36" • Weighs 4.5 lbs.

(LE30 shown)

5 Yr. Warranty

☐ **LE30 PROFESSIONAL STAND**
Same as LE20 with casters **79.95**



☐ **LE12 PROFESSIONAL BACKGROUND STAND**

Folding tripod legs are 18" long and braced to ensure utmost stability, yet allows the stand to fold to only 49" for easy handling and storage. The LE12 consists of only 3 sections (pieces) requiring no tools for assembly and weighs only 11 1/2 lbs. It will handle almost any background. It expands from 49" to 108" and the crossbar expands from 62" to 115" wide. Or 155" with optional crossbar.

LE01 TILTALL PROFESSIONAL TRIPOD

The center post rotates a full 360°. The unique multi-position panhead tilts 90° to the left and 45° to the right. 90° forward and 45° backward. Unquestionably the most unique panhead ever designed. Every Tiltall is complemented with all metal locking knobs, pan handles and all terrain legs featuring both rubber and spiked ends.

Maximum Operating Height — 60"
W/Center Post Extended — 70"
Closed Length — 30"
Weight — 6 lbs.

LE04 TILTALL ANNIVERSARY

This 25th anniversary model contains all the features of the legendary Tiltall Tripod PLUS a special silver anniversary trim and the bonus of a full length monopod with leather wrist strap.

LE02 TILTALL JR. TRIPOD

A compact version of the standard Tiltall Tripod. Includes all the unique features that have made the Tiltall the standard of the industry.

Max. Height — 58"
Closed Length — 23"
Weight — 3 1/2 lbs.

Call

NEW! LE11 Tiltall without head. ..... **Call**

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W.L. Finder	99.00	Prism Finder	299.00
AE Prism	599.00	Rotary Finder	339.00
High Eyepoint	479.00	Sports Finder	359.00
ETRS Screens	39.00	Diopters ea.	28.00
40/4.0	599.00	50/2.8	639.00
75/2.8	399.00	100/4 Macro	759.00
150/3.5	639.00	200/4.5	799.00
250/5.6	859.00	500/8	1,999.00
Bronica 2X Converter E	539.00		
120 or 220 Backs Ei w/insert	249.00		
35mm Back w/insert	299.00		
Film inserts	177.00		
Polaroid Back	199.00	Speed Grip E	149.00
Pro Lens Hood	248.00	Orig Hoods	27.95
Motor Drive	499.00	Winder E	329.00

GS-1

GS-1 w/120 Back	1,252.00		
W.L. Finder	99.00	Prism Finder	398.00
AE Prism Finder	678.00	AE Rotary Prism	748.00
GS-1 Screens	56.95	Diopters ea.	27.95
50/4.5	999.00	65/4.0	899.00
100/3.5	599.00	110/4.0 Mac	1,049.00
150/4.0	899.00	200/4.5	999.00
250/5.6	1,049.00	500/8	5,495.00
Bronica 1.4X or 2X Converter	619.00		
120 or 220 Film Back w/Insert	298.00		
Polaroid Back	288.00	Orig. Hoods	44.95
Pro Lens Hood	278.00	Ext. tube ea.	329.00
Film Inserts	165.00	Speed Grip G	219.00

SQ-Ai, SQ-AM

SQ-Ai w/120 Ai Back	1,248.00		
SQ-A w/120 Back	893.00		
SQ-AM Body	1,059.00		
W.L. Finder	98.00	ME Prism	528.00
AE Prism	648.00	Prism	378.00
High Eye Point Finder	589.00		
SQ-Ai motor drive	549.00		
SQ Screens ea.	37.95	Diopters ea.	27.95
40/4 PS	1,049.00		
50/3.5 PS	949.00	65/4 PS	879.00
80/2.8 PS	639.00	110/4 PS	949.00
150/4.0 PS	949.00	200/4.5	839.00
200/4.5 PS	999.00	250/5.6 PS	1099.00
250/5.6	779.00	500/8.0	1,999.00
Bronica 2X Converter	549.00		
NEW! 1.4x or 2x PS Converter	599.00		
120 or 220 Film Backs w/Insert	299.00		
120 or 220 Ai Back	349.00		
35mm Back w/insert	359.00		
Film inserts	184.00		
Polaroid Back	249.00	Speed Grip	168.00
Pro Lens Hood	268.00	Orig Hoods	47.95

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553 ELX w/80 F2.8CF & A12	4,069.00		
2003 FCW Body	2,513.00		
903 SWC w/Finder & Lens	4,027.00		
CF LENSES w/Case	***w/hood**		
30/35	4,468.00	*40/4	3,339.00
50/4 "FLE"	2,168.00	60/3.5	1,855.00
80/2.8	1,325.00	100/3.5	1,974.00
105/4.3 UV	12,058.00	120/4	2,214.00
135/5.6	1,890.00	150/4	2,126.00
180/4	2,433.00	250/5.6	2,398.00
250/5.6 Super Achromatic	3,885.00		
*350/5.6	3,328.00	*500/8	4,373.00
*140-280/5.6CF Variogon	4,956.00		
NEW! 1.4X Mutar Shift Converter	2,899.00		
2x Mutar Teleconverter	1,299.00		
Vivitar 2x for Hass. w/case	184.95		
F LENSES w/case	***w/hood**		
*50/2.8	2,238.00	110/2	2,167.00
150/2.8	2,023.00	250/4	2,318.00
*350/4	5,024.00		

Backs, Finders & Extension Tubes

A-12 Mag	572.00	16	631.00
A-24 Mag	631.00	70 Mag	911.00
Hass Polaroid Back 100	381.00		
Magnifying Hood	304.00		
PM Prism	811.00	RM-2 Prism	975.00
PME-3 Prism	1,278.00		
New 903 SWC Viewfinder	593.00		
Ext tube 8	242.00	Ext tube 32	242.00
Ext tube 16	225.00	Ext tube 56	276.00
Variable 64-85 extension tube	636.00		
Hass. Auto Bellows	1,120.00		

Hass. Accessories

Ground Glass Adapter SWC	191.00
Collapsible Pro Shade #40676	258.00
Series 93 Pro Shade	304.00
Flash Gun Bracket (ELM & ELX)	295.00
Flash Gun Bracket #45072	279.00
"Over the Lens" adj. ext. arm	59.95
Hass. Pro Flash 4504	607.00
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Hass "Acute Matte" Screen	169.00
Acute-Matte w/Grid	249.00
Quick-Focus Handle f/CF 40-80	39.95
Lynn "C" & "CF" Focus handle (spec.)	28.95
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Hass. Battery for ELM & ELX	64.00
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Contoured Strap	49.95
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Medium Format Photography by Wildi	32.95
507 Case	49.95
522 Case	456.00
540 Case	355.00
712 Case	552.00

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Color Balance	85.00	99.00	122.00
Polarizer	185.00	287.00	266.00
Proxar (0.5,1.2)	123.00	—	—
Softar (1,2,3)	143.00	160.00	—

PCP 80 Slide Projector	2,495.00		
75/3.5	999.00	150/3.5	469.00
250/4	1199.00	80 Tray	69.95

GX680 SYSTEM

GX 680 Body 1,438.00

120 or 220 Back	446.50		
AE Finder	1,147.50	Polaroid Back	226.95
65/5.6	1,599.00		
80/5.6	1,134.95	100/4	767.95
125/5.6	799.95	135/5.6	702.95
150/4.5	772.95	180/5.6	816.95
190-8 Soft	1,086.95	210/5.6	814.95
250/5.6	844.95	300/6.3	1,209.95
NC Battery	84.95	Charger	239.95
Wide Bellows	62.95	Long Bellows	62.95
Bellows Lens Shade	329.95		
Ext. Rail	59.95	Strap GX	189.95

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Buy a GX-680 body with any lens and a roll film back & receive from Fuji 100 rolls Fuji Professional 120 film of your choice absolutely FREE!

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Lens Hood for G617	72.95		

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- Purchase a RZ67 or RB67SD, Lens and Magazine

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Mamiya Polaroid Back, Polaroid and Kodak Professional Film Assortment
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Power Drive (With 645 and RZ67), Power Drive Mag. 6x7 (with RB67SD) and Kodak Professional Film Assortment
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645

M645 Super Body	899.00		
Waist Level	109.00	Prism Finder	318.00
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35mm Back	360.00	Polaroid Back	290.00
35mm Insert	130.00		
Auto Bellows w/Double cable	749.00		
L-Grip Super (Sm. Med. Large)	159.00		
Soft Case	50.00	Diopters ea.	19.95

645 1000S Body w/Insert, screen	829.00		
Waist Level	104.00	Prism Finder	259.00
AE Prism	635.00		

MAMIYA LENSES w/HOOD*

24 f4 ULD C	1199.00	35/3.5C	695.00
*45 f2.8 S	599.00	50/4 Shift	869.00
*55/2.8	469.00	*70/2.8	699.00
*80/1.9	1,419.00	*80/2.8	299.00
80/4 Macro	699.00	*110/2.8	519.00
*145/4.0 SFC	849.00	150/3.5	439.00
*210 f4 C	479.00	*300/5.6	939.00
NEW! 300/2.8 APO	5599.00		
*500/5.6	1,499.00	500/8	495.00
55-110	1,249.00	*105-210	1199.00
Vivitar 2x for 645 w/case	169.95		
Kenco 2x for 645 w/case	149.95		
Mamiya 2X converter w/case	499.00		

Accessories for 645 & 1000S

Deluxe L Grip Holder	99.00		
Pistol Grip	83.00	Power Drive	349.00
Soft Case	39.00	Diopters ea.	19.95

Accessories for 645 & 645 Super

120 or 220 Insert	69.00		
Focusing Screens (spec. camera)	ea. 39.95		
Balloon Bellows	65.00		
Ext. Tubes 1, 2 or 3 ea.	94.00		
Auto Macro Spacer	99.00		

Mamiya6

For the Pro on the Go

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	Price	Rebate	Eff. Price After Rebate
6 Body	1145.00	200.00	945.00
50/4	1099.00	100.00	999.00
75/3.5	879.00	100.00	779.00
150/4.5	1229.00	100.00	1129.00

C-330s

C330s with W.L. Finder & Screen	737.00		
C330s w/80mm f2.8	989.00		
55/4.5	542.00	65/3.5	375.00
80/2.8	396.00	105/3.5	365.00
135/4.5	439.00	180/4.5	563.00
Prism Finder	525.00	250/6.3	575.00
Diopters ea.	19.95		
Grip Holder C330	69.00		
Pistol Grip Model 2	90.00		
330S Focusing Screens	21.95		
Mamiya Pre-Cut Aluminum Case	189.95		

UNIVERSAL PRESS

Universal Press Body w/Grip	369.00		
Press Lens w/Shutter & Lens Hood			
50/6.3 w/Optical Finder	599.00		
75/5.6 w/Optical Finder w/o Hood	530.00		
100/2.8	489.00	127/4.7	409.00
100/3.5	299.00	150/5.6	399.00
Roll Film Holder K	179.95		
Roll Film Holder 6x7, or 6x9	289.95		
"M" Adapter	99.00		
Focusing Hood	89.00		

RB-67

Pro S w/finder, screen strap

RB-67 Body	729.00		
120 Back	309.00	220 Back	309.00
6x4.5 120 Film Holder	319.00		
120-220 6x7 Power Drive Back	499.00		

RB LENSES w/HOOD

37/4.5 w/case (no hood)	1699.00		
50/4.5	1149.00	65/4.5	1089.00
90/3.8	799.00	127/3.5	949.00
140/4.5	1069.00	150/4 S.F.	1099.00
180/4.5	969.00	250/4.5	1199.00
360/6.3	1459.00	500/8	3299.00
100-200/5.2 w/Support Bracket	2399.00		
Prism Finder 2 RB/RZ	479.00		
NEW PD Prism Finder	689.00		
CDS Prism Finder for RB	499.00		
PD Magnifying Hood	479.00		
Auto Extension Tube #1	259.00		
Auto Extension Tube #2	289.00		
Vivitar 2X for RB w/case	189.95		

ACCESSORIES FOR RB & RZ-67

Mirror-Up Cable Release	54.00		
Bellows Lens Hood G-2	129.00		
Screens	46.95	Diopters	19.95

RB-67 SD

RB-67 SD Body	990.00		
120 or 220 Film Holder	379.00		

NEW! KL LENSES

65/4	1299.00	75/3.5	1289.00
90/3.5	1,099.00	127/3.5	949.00
75/4.5 Shift			2149.00

NEW! KL-APO LENSES

210/4.5	2349.00	250/4.5	2749.00
350/5.6	3049.00	500/6	4349.00
Polaroid Back			329.00
Extension Tube #1			319.00
Extension Tube #2			339.00

RZ-67

w/finder, screen, & strap

Body	w/90	w/110	w/127
RZ-67	f3.5	f2.8	f3.8
	1239.00	2138.00	2228.00	2188.00
6x7 120 or 220 Film Holder				289.00
6x4.5 120 Film Holder				319.00
*6x6 120 or 220 Holder				319.00
6x7 120 or 220 Film Insert			ea.	179.00

RZ LENSES w/HOOD

37/4.5	1699.00	50/4.5	1129.00
65/4	1089.00	90/3.5	899.00
110/2.8	989.00	127/3.8	949.00
140/4.5	1049.00	150/3.5	1049.00
180/4.5N	1049.00	250/4.5	1099.00
360/6	1499.00	500/8	2799.00
75/4.5 Shift			1999.00
100-200/5.2 w/Support Bracket			2399.00
1.4X Converter			549.00

NEW! APO-Sekor Z Lenses

210/4.5	2299.00	250/4.5	2699.00
350/5.6	2999.00	500/6	4299.00
AE magnifying hood	589.00		
PD Prism Finder	689.00		
AE Prism Finder	799.00		
NEW! Winder 2	369.00		
AC Adapter for Winder 2	99.00		
Mamiya Polaroid Pack	289.00		
Auto Extension Tube #1	259.00		
Auto Extension Tube #2	289.00		
Radio Transmitter & Receiver	99.00		
G-Adapter	69.00	L Grip	149.00

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2.8 GX Anniversary Model	2,395.00		
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Polaroid

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MF-1 for Hasselblad	174.95
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MF-4 for Mamiya RZ-67	144.95
MF-6 (SX-70) for RB-67	239.95
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MF-14 for Bronica SQ	139.95
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MF-16 for Fuji GX680	179.95
Proback for Pentax 6x7	699.95

EXAKTA 66

B&H SPECIAL
66 Model II w/W.L. & 80/2.8 ..... 999.95

66 Body Model II w/W.L. Finder	799.95		
Prism	399.00	TTL Prism	899.00
60/3.5	1,579.00	80/2.8	776.00
150/4	1,580.00	250/5.6	1,849.00
2x	1,225.00	Pro Strap	44.95

Beattie-Intenscreens

	Plain	w/Grid
Hass. 500CM ELM-X	138.50	143.95
Hass. Split Image	166.50	171.50
Mamiya RB67	120.50	125.95
Mamiya RZ67	129.50	134.95
Mamiya 645	120.50	125.50
Mamiya 645 Super	119.95	124.95
Mamiya C330S	106.00	109.95
Bronica SQ, SQ-A	104.50	109.50
Bronica ETRS, ETRSi	119.50	124.50
Bronica GS-1	103.95	108.95
Pentax 67	124.95	129.95
Pentax 645	104.50	109.50
Rollei SLX-6006-8	106.50	109.95
Fuji GX680	153.00	158.00
"4x5" Toyo, Sinar	124.95	124.95
"8x10" Toyo, Sinar	149.50	149.50

PENTAX 6 x 7

6x7 Body Mirror Lock up	626.95		
TTL Penta Prism Finder	291.75		
Penta Prism Finder	160.75		
Rigid magnifying hood	103.75		
Folding Focusing Hood	58.75		
2X Magnifier	49.95	Diopters	14.95

6x7 LENSES w/CASE *w/o

35/4.5	729.00	45/4	505.95
55/4	520.95	75/4.5	347.95
75/4.5 Shift	1,251.00	*90/2.8	354.95
*105/2.4	321.25	120/3.5 soft	405.50
135/4 macro	347.95	165/2.8	373.95
165/4 LS	425.50	200/4	401.75
300/4	746.75	400/4 ED	3,620.00
500/5.6	1,572.00	600/4	2,858.00
800/4	4,989.00	1000/8	4,414.00
M*800/6 TED w/1.4X conv			6,268.00
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Remote Battery Cord	22.95		
Pentax 6x7 metal trunk case	219.95		
Pentax 6x7 camera case	64.50		

PENTAX 645

645 Body w/grip, screen, strap	952.50		
120 or 220 Film holder	116.95		
70mm film holder w/eye piece	619.95		

SMCP-A LENSES w/case *w/o

35/3.5	429.95	45/2.8	393.95
55/2.8	244.50	75/2.8*	226.75
75/2.8 L.S.	429.50	120/4 Mac	458.75
135/4 L.S.	534.25	150/3.5	310.50
200/4.0	340.50	300/4	1,941.00
600/5.6 ED	2,709.00	80-160/4.5	793.50
1.4X	308.50	2X	347.95
Adapter for 6x7 body to 645	79.95		
Auto extension tube set	189.95		
Auto Bellows 645	689.00		
Helicoid extension tube	84.95		
Reverse adapter set	69.95		
Pentax ZX mainfinder	49.95		
Right Angle Finder	156.95		
Remote Battery Pack	44.95		
Focusing screens ea.	33.95		
Pentax rubber lens hoods 645	22.95		
Pentax carrying case	60.95		
Pentax metal system case 645	259.95		
Pentax 58mm circular Polarizer	49.95		
67mm Circ. Pola 59.95	77mm		99.95

PROFESSIONAL SHADES AND BRACKETS

LINDAHL Vignetting Filters & Filter Holders

43-1220 Comp. Vignett System Stnd	202.50		
43-1225 Comp. Vignette System Hass	218.95		
43-1230 Vignette Only Standard	166.95		
43-1235 Vignette Only Hass	182.95		
19-5000 Harrison Diff. Effect Set	206.95		
23-6100 2" Diff. Set of 3	174.95		
23-7100 4" Diff. Filter Kit	174.95		
23-6000 3" Diff. Set of 3	109.95		
23-6100 4" Diff. Set of 3	109.95		
19-5100 Black Dot Texture Set	359.95		
43-1205 ND Vignette Set of 4	48.95		
43-1250 Vignette Low Kit (10)	41.95		
43-1270 Soft Edge Vignette Kit	59.95		
43-1286-7-8 Creativity Kit (Spec.)	36.95		
43-1260 Hi-Key Vignette Comp. Stnd	69.95		

Montagers & Bell-O-Shades

31-1320 Bell-O-Shade Stnd	74.50		
31-1325 Bell-O-Shade Hass	89.95		
31-1530 Double Slot Stnd	94.50		
31-1535 Double Slot Hass	109.95		
31-1330 TLR Montager Mamiya	69.95		
31-1420 Fixed Montager Stnd	67.95		
31-4500 View Shade	89.95		

Adapter Rings f/Vignette or Bell-O-Shade

49-67mm	11.95		
72-77mm	18.50		

NEWTON BRACKETS

N3000	124.95	N3001	99.95
N4000	114.95	N6000	129.95

Dedicated FR Series

Bronica, Mamiya	114.95
Nikon, Canon	114.95

Stroboframe

*Complete with walnut side grip, cable release & flash mount (specify flash type)

NEW! VH-2000	59.95		
*SQ-2000	82.95	*RL-2000	94.95
*R4A System	75.95	*R7 System	84.95
*R66A System	59.95	*RLC System	69.95
Mamiya 6 Custom Bracket Only	67.95		
LP Macro Flash Bracket	89.95		
Quick Flip 350 or 120	37.95		

Bracket-Plus System

17-1010 Bracket 3500	69.95
17-1510 Bracket 6450	69.95
17-2010 Bracket 2225	69.95

Compendium II

44-1000 Compendium II	161.95
44-2000 Auxiliary Bellows	74.50
44-1050-1-2 Base Mounting (Spec.)	36.95
44-1053 Base Mntg. Mamiya 100-200	68.95
44-1069 Rail Mntg. (View Camera)	68.95
44-1070 GX-680 Mounting	36.95
44-1141-2 Hand Grip (Spec. R or L)	22.95
44-4011 Filter Holder w/Pola	109.95
49-82mm Adapter Ring	23.95

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sinar

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4x5 F1	1,265.00	4x5 F2	1,899.00
F1 4x5 Image Kit w/150mm lens	2,275.00		
F2 4x5 Image Kit w/150mm lens	2,825.00		
P2 4x5 Camera	6,390.00		
New! P2 4x5 Expert Kit	9,225.00		
New! P2 4x5 Pro Kit	10,695.00		
F1 8x10	3,199.00	P2 8x10	8,990.00
F2 8x10	5,175.00		
New! P2 8x10 Expert Kit	12,150.00		
New! P2 8x10 Pro Kit	13,830.00		
4x5 Standard Bellows	225.00		
4x5 Wide Angle Bellows	226.00		
4x5 Extra Wide Angle Bellows	360.00		
8x10 W.A. Bellows M.B.	599.00		
4x5 Light Hood w/Light Drop	145.00		
Binoc. Magnifier Board	179.00		
Binoc. Reflex Mag. Housing	599.00		
Ext. Rails Chrome	**Ext. Rails Black**		
6"	126.00	6"	136.00
12"	156.00	12"	164.00
18"	215.00	18"	235.00
4x5 Fresnel in Holder	160.00		
8x10 Fresnel M.B.	311.00		
Format Changing Set 4x5	1,195.00		
Format Changing Set 8x10 M.B.	2,995.00		
8x10 M.B.-4x5 Reducing Adapt	964.00		
Front Standard 4x5 F1	605.00		
Front Standard 4x5 F2	793.00		
Front Standard "P"	1,599.00		
Zoom Multiformat Holder	2,295.00		
Auto Aperture Shutter	1,699.00		
Digital Shutter	4,025.00		
Nicad Pack + charger for Digital	995.00		
Sinar Six II (Non-Digital)	999.00		
Boostar 1 (min. Flash IV)	799.00		
Minolta Meter Holder	61.00		
4x5 Meter Cassette	199.00		
Filter Holder (103mm)	185.00		
Sinar Color Filters 103mm ea.	136.00		
Pan Tilt Head	557.00		
Joint Rod	180.00		
Bellows Hoodmask 1	95.00		
Sinar Blank Lens Board	51.00		
Sinar Drilled Lens Board	68.00		
Drilled Lens Board For Sinar	47.95		
Photo Know How Book	29.00		

ARCA SWISS

6x9F	CALL	6x9F-C	CALL
4x5, 4x5F, 4x5F-C	CALL		
8x10F	CALL	8x10F-C	CALL
6x9M, 4x5M, 8x10M	CALL		

Toyo View

TOYO SPECIAL
① Buy a Toyo 45A & receive a compact metal case ($323 value) PLUS
$150 worth of Agfa 4x5 film free!
② Buy a Toyo 45GX & receive a $500 bonus pack

Complete With All Accessories
Supplied by Mfg.

45D	499.00	45C	699.00
*45A	1299.00	45GB	1349.00
Robos 4x5	3299.00	8x10GB	2999.00
NEW! 45GX			1799.00
8x10M			2799.00
23G Pro Camera			1699.00
Drilled Board for Toyo			32.00
Toyo Standard Drilled board			42.00
Toyo W.A. Lensboard			49.00
Toyo Drilled Board for 45AR			45.00
4x5 W.A. Bellows (C, F or G)			249.00
Focus Hood 4x5			99.00
Magnifying Hood 4x5			189.00
Reflex Mirror Hood			399.00
4x5 Ext. Bellows(C, F or G)			239.00
Prof. Compendium Shade (View)			369.00
Collapsible Lens Shade (View)			179.00
8x10 WA Bellows			579.00
Reducing Back 8x10 to 4x5			249.00
Universal Roll Film Holder 6x7			449.00
Universal Roll Film Holder 6x9			449.00
Omega Metal Case F/4x5 C.D.G.			249.95

Polaroid

8x10 Processing System

3580 8x10 Polaprinter	1,149.00		
81-12 8x10 Processor	725.00		
81-06 8x10 Film Holder	169.00		
81-09 8x10 Loading Tray	117.95		

WISTA

Complete with all acc. as supplied by mfg.

45-DX Cherrywood w/shift	899.00		
45-DX II Rosewood	919.00		
45-DX Rosewood w/Shift	964.50		
45-RF	2195.00	45-SP	1448.00
45-VX			1179.00
8'x10' Cherrywood			1,469.00

WISNER

4x5 Technical	CALL
4x5 Traditional	CALL
8x10 Technical	CALL

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Authorized U.S.A. Dealer

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ER-1	CALL	45 FA	CALL
L45B	CALL	L45	CALL
L45EX	CALL	LM	CALL
LM-C	CALL	LX	CALL
LX-C	CALL	810(N)	CALL
LB	CALL	LS	CALL

SUPER ER LENSES IN STOCK ..... CALL

6x9 Holder 120 1,2,3,4 ea	269.00		
ER 6x9 Holder 120 1	324.95		
ER 6x7 Holder 120 2	324.95		

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6x7 (spec 120 or 220)	295.00		
6x9 (spec 120 or 220)	295.00		
6x12 Panorama	589.95		

ACCESSORIES

Universal Zoom Finder 6x9 or 4x5	559.00		
WA Bellows 4x5	169.95		
Extra Long Bellows 4x5	224.95		
Focus Hood 4 5	116.95		
Bellows Lens Shade II	393.95		
Binocular Direct Viewer	369.00		
WA Bellows 8x10	479.00		
Angle Viewer	187.95		
Fresnel Screen Kit	59.95		

Nikkor-W

NIKKOR SW

65/4	754.95	75/4.5	854.95
90/4.5	927.95	90/8	589.95
120/8	795.00	150/8	1,539.00

NIKKOR W

105/5.6	339.95	135/5.6	379.95
150/5.6	379.95	180/5.6	429.95
210/5.6	459.95	240/5.6	829.95
300/5.6	1,099.00	360/6.5	1159.00

NIKKOR AM-ED APO MACRO

120/5.6	739.95	210/5.6	1299.95

NIKKOR M

200/8			417.95
300/9	484.95	450/9	844.95

ED NIKKOR T

T 270/6.3	1,039.00	T 360/8	1,349.00
T500/11	1,399.00	T600/9	1,625.00
T720/16	1,479.00	800/12	1,699.00
1200/18			1,799.00

Rodenstock

GERONAR

150/6.3	345.00	210/6.8	451.00
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NEW! w/BUILT-IN CONTROL

All Lights Include Flashtubes & Modeling Lamps.

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D1604	639.00	TLC	95.00

FLASH HEADS

MW3R	86.50	MW3U	119.95
M90	112.95	MII	199.95

BROWN LINE KITS

DM-402 (3 light set-up)	769.95
DM-402 (4 light set-up)	819.95
DM-604 (3 light set-up)	899.95
DM-604 (4 light set-up)	959.95
DM-802B (4 light set-up)	1,189.95
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DM-1604 (4 light set-up)	1,429.00

BLACK LINE

812	689.95	1205	998.00
2401B	1,329.95	2403B	1,495.00
NEW! 2405 Pack			1,575.00
102	277.00	4803	1,995.00
104	549.00	103	254.95
106	399.00	105	867.00

NEW! 202 VF Focusing Head 359.00
14220 7" Univ Reflector 17.95
14221 7" Black Reflector 17.95
14219 7" 45° Reflector 22.95
14225 11½" Reflector 22.95
14230 16" Reflector 25.95
14231 16" Sports Reflector 42.95
14235 20" Reflector 36.95

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Authorized Balcar Dealer

Special! B&H will pay the freight for all Balcar equipment shipped in Continental U.S.A.

Monobloc I Self-contained	639.95
Mini Z-1	CALL
Monobloc II Self-contained	995.00
Monobloc III	CALL
Ministar Pack	CALL
A1200 Pack	1389.00
A1200 Super	CALL
Strobo 1 Pack	CALL
Starflash 1	CALL
Super A1800	CALL
Super A2400	CALL
Starflash III (3200 W.S.)	CALL
Starflash III (6400 W.S.)	CALL
Tetra Flash I	399.95
Tetra Flash IV	799.95
Bi-tube head 5000 W.S.	539.00
Bi-tube head 6400 W.S.	899.00
LSTD Focusable Z Head (3200 W.S.)	CALL
LSTD U Head w/Long Tube (3200 W.S.)	CALL
SECO U Head w/Short Tube (1500 W.S.)	CALL
LSTD Pencil Light (3200 W.S.)	CALL
SECO Pencil Light (1600 W.S.)	CALL
P-4 Pack AC ..... CALL P-2 Pack Batt	CALL
PSU-2 Head (500 W.S.) for P2:P4	399.95
PSU-3 Head (800 W.S.) for P2:P4	CALL
PSU-4 Head (1600 W.S.) for P2:P4	CALL
Opalite 50 Complete	CALL
Grid Set of 4 (Black or Grey)	CALL
Grid Set of 5 Black	CALL
32" Umbrella White or Zebra	74.95
41" ..... 92.00 61"	129.95
Tekno ball system	169.00

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NORMAN SPECIAL!
Buy any 2000 or 4000 assembly or 4000XT Pack & receive a LH2400 head for 1/2 price.

SELF CONTAINED OUTFITS

200B • 200C • 400B

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P404 • P808 • P800D • P800SL
P2000D • P2000XT • P2000PS
P4000XT • P4000PS

HEADS

LH2 • LH52 • LH3 • LH4A
LH500 • LH2000 • LH2400 • LH4000

NOVATRON

The High Efficiency Studio Lights

POWER PACKS

300	236.00	600	388.00
400VR	280.00	440VR	348.00
1000	540.00	1200 VR	680.00
1600 Pack			680.00

NEW HEADS—with Flashtube & Modeling Lamp

# 2000 Standard Head (220)	92.00
# 2100 Standard Head (550/1000)	100.00
# 2010 Head w/1 Stop Reducer (220)	112.00
# 2110 Head w/1 Stop Red. (550-1000)	120.00
# 2020 Head w/2 Stop Red. (220)	112.00
# 2120 Head w/2 Stop Red. (550-1000)	120.00
# 2140 Head w/3-Way Switch	132.00
# 2030 Bare Tube Head (220)	132.00
# 2130 Bare Tube Head (550/1000)	140.00
# 2133 Bare Tube Head w/Switch	148.00
# 2060 Soft light Head (220)	140.00
# 2160 Soft light Head (550/1000)	148.00
# 2630 FC 1600WS Fan Head	216.00
4 ft. Stand ..... 37.95 10 ft. Stand	42.95
34 in. Umbrella	35.95
46" ..... 39.95 52"	46.95
Snoot ..... 27.95 Adj. Snoot	39.95
2-Way B.D. ..... 47.95 4-Way B.D.	55.95
6101 Case ..... 143.95 6801 Case	199.00
FM01 Flashmeter	74.95

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61-300-3	720.00	61-600-3	935.20
68-1000-3	1,159.20	68-1040-3	1,180.00
68-1600-3	1,279.20	68-1640-3	1,303.20
500 kit special			831.20
K-152 Fun Kit 150 W.S.			351.20
K-242 Fun Kit 240 W.S.			391.20
For Fun Kits w/Hard Case Add			49.00
NEW! 400 Mini Pro Kit			551.20
NEW! 61-440-VR-3C			879.95
NEW! 68-1240 VR-3			1327.20

MONOLITES

200	220.00	400	304.00
120 M-S	160.00	240 M-S	220.00

DYNA-LITE

POWER PACKS

M500	CALL	M500X	CALL
M800E	654.95	M1000X	CALL
M2000	CALL	M2000X	CALL

FLASH HEADS

1835-01	275.00	2036	309.00
0836	214.95	2040	CALL

OUTFITS

M512L-PS	*CALL	M523C-PS	**CALL
M812L-PS	*CALL	M823C-PS	**CALL
M112L-PS	*CALL	M123C-PS	**CALL
M52BT-PS	CALL	M53DT-PS	CALL

*Pack, 2 Heads, 2 Umb., 2 Stands, Case
**2 Packs, 3 Heads, Case
Reflective UMB. 45" CALL 54" CALL

NORMARK

Norlite 400 ..... 399.00

Photogenic

STUDIOMASTER KIT

AE80	1219.00	AE81	1189.00
AE84	1319.00	AE86	1269.00
AE99			1285.00
For booster kits, add			299.00
AE88	1089.00	AE95	1809.00
AE97	1385.00	AE89	1669.00

STUDIOMASTER PACKS & HEADS

AE02	695.00	AE04	299.95
AE06	299.95	AE10-11	319.95
AE10-14	304.95	AE10-16	329.95
AE10-20	349.95	AE10-24	419.95
AE12	404.95	AE14	289.95
AE17	234.95	AE20	224.95
AE21	259.95	AE-89W	449.95

FLASHMASTER KITS

AA74-A	1575.00	AA75-A	1769.00
AA77-A	1775.00	AA78-A	1979.00

FLASHMASTER PACKS & HEADS

AA06	669.95	AA08	749.95
AA10	214.95	AA11	199.95
AA12-14	279.95	AA12-16	284.95
AA12-20	304.95	AA-12-24	329.95
AA13	289.95	8050UMB	219.95
8050MA	169.95	8050MAHL	179.95

PORTAMASTER SYSTEM

AK 01-400	589.95
AK30 ..... 159.95 AK30-10	174.95

PHOTOMASTER SYSTEM

System 400 PM-72	760.75
System 800 PM-82	845.95
System 800 PM-82Q	930.75

POWERLIGHT SYSTEM

PL 06 Powerlight 600	459.00
Photogenic Case PL06-PC	26.00
A10168 ..... 25.95 A10157	48.95
7800A Spotlite	119.50
Tony Posing Table	179.95
Tony Posing Table w/Casters	179.95
Posing Stool PG 341B	79.95
Folding Pneumatic Stool PG 341A	169.95

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POWER PACKS

CX-124A	1706.00	CX-244A	2039.00
CI-1250	1373.00	CL-5000	3240.00
CA-1600	3537.00	CA-3200	4385.00

FLASH HEADS

CX-24II w/CX-P2 Protective cover	473.00
CL-50 Bi-tube flash head	940.00
CA-32 Flash head	855.00

BATTERY POWERED PMT-1200 ($100 Instant Rebate)

PMT-1200 Power Supply	1778.00
PMT-12 Flash head	500.00
NB-2413 ..... 203.00 NC-24	221.00

OUTFITS

CX-124A-1	1908.00	CX-124A-1A	1962.00
CX-124A-1B	2030.00	CX-124A-2	2376.00
CX 124A-2A	2484.00	CX-124A-2B	2620.00
CX-244A-1	2322.00	CX-244A-1A	2376.00
CX-244A-1B	2444.00	CX-244A-2	2790.00
CX-244A-2A	2898.00	CX-244A-2B	3034.00
CX-244A-50	4707.00	CA-1600-1	4167.00
CL-1250-2	2116.00	CL-1250-2A	2224.00
CL-1250-2B	2360.00	CA-3200-1	5049.00
CA-1600-2	4914.00	CA-3200-2	5796.00
PMT-1200 Outfit			2637.00

STROBLOX

Blox 24 2400 W.S. 1,495.00

SUNPAK

MS Monolight Systems

Comp. w/flash tube & model lamp

MS-2000	222.95	MS-4000	277.95

BASIC SYSTEM

Consists of: Monolite, 6" Reflector, Umbrella

MS 2000 Basic System	232.95
MS 4000 Basic System	339.95

LOCATION SYSTEMS

Consists of: (2) Monolites, (2) 6" Reflectors
(2) Flashtube Covers
(2) Umbrellas
(2) Folding Stands
(1) Standard Carrying Case

MS 2000 Location System	769.95
MS 4000 Location System	859.95

PRO STUDIO SYSTEMS

Consists of: (2) Monolites, (2) 16" Reflectors
(2) 16" Barndoors
(2) 16" Diffusers
(2) Caster Stands

MS 2000 Pro Studio System	904.95
MS 4000 Pro Studio System	989.95

MONOLIGHT ACCESSORIES

6" Reflector			21.95
12" 40.95	16"		47.95
6" 4-way Barndoor			71.95
12" 2-way 66.95	16" 2-way		73.95
12" Diffuser 37.95	16" Diffuser		40.95
Snoot			29.95
6" Grid 40.95	12" Grid		69.95
Flashtube Cover			16.95
Standard Carrying Case			84.95

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Comp. w/power & sync cord & flash tubes

0204 Monospot	1069.00
0400 Monolite Voyager	769.95
0405 Prolite 41A	298.95
0406 Prolite 41	398.95
0407 Prolite 60	494.95
0408 Prolite 82	545.00
0409 Prolite 100	589.95
0410 Prolite 120	899.95
0460 Prolite Basic Kit	459.95
0461 Loc. Kit w/3-41A Prolites	1479.00
0462 Loc. Kit w/3-41 Prolites	1719.00
0463 Loc. Kit w/3-60 Prolites	1995.00
0464 Loc. Kit w/3-82 Prolites	2136.00
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0330 Infra Red Trigger Set	149.95
0336 Distance Kit for Mono	139.95
0417 Omni-Cell Slave	45.95
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0429 Mono-Snoot f/Prolites	38.95
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0435 Jumbo Octo Silver/White Umb	189.95
0436 Soft-Lite f/Prolites	89.95
0437 4-Way Barndoor f/Maxi-Lite	129.95
0438 Set of 12 Color Gels	27.95
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0450 Mistylite Reflector	149.95
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For Monolite 129.00

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Minilite 200 Set (TRIKOM)
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Profilite AC Set (Prokom-AC)
Profilite DC Set (Prokom-DC) ..... CALL
Profilite 300 SPT (COMSET-3)
Mini Studio 250 W.S. ..... FOR
Mini Studio 400 W.S. ..... PRICES
Mini Studio Kits

broncolor

B&H Special
Receive "free shipping" w/purchase of Broncolor kit

Impact 21	520.00	Impact 41	880.00
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Impact Expert Kit			4,485.00
Impact Super Expert Kit			5,835.00
Umbrella Reflector			90.00
Standard Reflector			77.00
Wide Angle Reflector			67.00
Honeycomb Grid Set			196.00
Barn Doors			59.00
Softlight Reflector			265.00
Barn Doors for above			145.00
Spot Attachment			565.00
Impaflex 60 ..... 345.00		80	399.00
Impastrip			335.00
Conic Snoot			115.00
Impact Stand			139.00
IRI Transmitter			219.00
FM Flashmeter			459.00

IMPACT EXECUTIVE KIT and CASE

Includes:
1—Impact 21 unit 1—Impact 41 unit
2—Impact stands
2—Impact umbrella reflectors
2—Impact white umbrellas
1—Executive case *Special!*
1—Impact sync cable **$1,690.00**

NEW! IMPACT SUPER EXEC. KIT

Includes:
2-Impact 41
2-Standard reflectors
2-Impact stands
1-Impact sync. cable *Special:*
2-Protective Domes
1-Executive case **$1,990.00**

SV Smith-Victor

PHOTOFLOOD REFLECTORS
"Ultra Cool" Deluxe Heads

A-50-A80-A100			39.95
A120 ..... 49.95	A160		109.95

QUARTZ HEADS

700 w/Lamp	59.50	710	109.50
720	122.50	740	125.50
750	132.50	760	82.50
770	75.95	Q60	73.50
Q120			69.00

S.V. STANDS

S-2	20.00	SA-48	66.00
S-3	25.00	S-4	30.00
S-7	22.00	S-9	28.00

STUDIO KITS WITH LIGHTS, LAMPS, STANDS & CASE

K82 (2 light, photo flood)	124.95
K6R (3 light, photo flood)	139.95
K83 (3 light, photo flood)	199.95
K831 (3 light, photo flood)	339.95
K22U (2 quartz light Umbrella)	278.95
K62 (2 quartz light)	185.95

3 Quartz Light Outfits

K63	279.95	K33	419.50
K50	539.50	K2R	204.95
K71	719.95	K72	748.95
K73	889.95	K74	814.95
K931	369.95	K831	449.95
K75 (4 quartz light)			975.00
K76 (4 quartz light)			1,089.95

MINICAM

MASTER

Small	945.00	Master	2399.00
Grand Master			3599.00
Extra battery			262.95
Extension cable 3 meters			42.95

Lumedyne

COMPLETE OUTFITS

244N (200 W.S.)	428.00
244X Fast recycle	488.00
468X (400 W.S.)	615.00
468XE (800 W.S.)	945.00

PACKS

065 (200 W.S.)	258.95
065X Fast recycle	318.95
067X (400 W.S.)	446.95

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001 Straight Cord Head	95.95
002 Coiled Cord Head	107.95
003 Modeling Head	143.95
004 Coiled Modeling Head	155.95

QUARTZ HEADS 1200 W.S. RATED

001Q	203.95	002Q	215.95
003Q	251.95	004Q	263.95

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071 200 W.S. Booster	119.95
072 200 W.S. Booster w/Outlet	155.95
073 400 W.S. Booster	229.95
074 400 W.S. Booster w/Outlet	314.95
054 Hi Speed Module	127.95

BATTERIES

024 Mini	67.95	025 Regular	127.95
026 Super			187.95

CHARGERS & AC MODULES

014 Single Trickle Charger	13.95
011 Multi Trickle	59.95
017 Quick Charger	38.95
018 Ultra Quick Charger	79.95
058X AC Power Mini Module	79.95
058M AC Power Module Model Heads	127.95
058H AC Fast Power Supply	127.95
058L Model Lamp Adapter f/058H	87.95

FAST CYCLERS

053Q	89.95	053R	104.95
053X	149.95	053Y	164.95

ASCOR 1600 II ACCS.

Rechargeable Battery 59.95

Metz

U.S.A. Warrantee
Complete as supplied by manf.

30BCT-4	89.95	32CT-3	114.95
32CT-4	154.95	32CT-7	184.95
36CT-3	219.95	45CT-1	191.95
45CT-3	234.95	45CT-4	274.95
45 CT-5			344.95

Above Units with Ni-Cad add 44.00
60 CT-1 w Dry-Fit Batt 419.95
60 CT-4 w/Dry-Fit Batt 519.95
Above Units with Ni-Cad add 18.50
Metz Filter Kit (spec. flash) 22.95
Tele attachment (spec. flash) 63.95
Remote sensor (spec. flash) 139.95
Reflex Screen 39.95
Ded. Module for AF's 84.95

Full line of Metz acc. in stock

lowel

Tota-Omni
DP Systems
V-I-P Systems
Lowel-light
Softlight II

LIGHTING CONTROLS & ACCESSORIES

CHIMERA

SUPER PRO BANK (spec. fabric)

16"x 22"	114.75	24"x32"(S)	165.75
36"x48"(M)	255.00	54"x72"(L)	403.75

PRO BANK

16"x22"	85.00	24"x32"(S)	127.50
36"x48"(M)	191.25	54"x72"(L)	318.75

PRO II BANK

16"x22"	57.00	24"x32"(S)	102.00
36"x48"(M)	167.00	54"x72"(L)	282.00

ADAPTERS FOR BANKS

Feet Strap Set		23.95
Speed Ring		CALL
MINI MAXI BANKS	**Silver**	**White**
MiniBank 12"x16"	59.00	56.00
MaxiBank 16"x22"	80.00	68.00
Most Speed Ring (spec flash)		41.00

PHOTOFLEX

LITEDOME

On Camera XTC (51 pc.)			19.95
Extra Small 12"x16"			41.50
Small 16.5"x22"			59.99
24"x32"(M)	74.99	36"x48"(L)	112.50
Extra Large 54"x72"			224.99

MULTIDOME

16.5"x22"	98	24"x32" (M)	135
36"x48" (L)	192	54"x72" (XL)	330

HALFDOME

Sm. 9"x35"	94	Med. 15"x55"	150
Large 21"x85"			206.25

BRITTDOME

30"	82.50	45"	119.95
60"			157.95

UMBRELLA

	30"	45"	60"
Hot Silver	29.99	52.50	78.75
White Satin	11.99	17.25	—
Adj. Reflex	26.99	41.25	—
Convertible	22.50	33.75	41.25

LITEDISC

	12"	22"	32"	42"	52"
White/Trans	15	23	34	48	68
White/Gold	15	26	44	53	75
White/Silver	15	26	44	53	75
Silver/Black	—	26	44	53	75
Litedisc Holder					36.95
41x74 White/Gold Oval Disc					94.95
41x74 White/Silver Oval Disc					94.95

westcott

Halo Round or Sq. (Specify)

32"			62.95
45" 75.95	54"		133.95

Halo Pro Plus

45" Round or square (Spec.) 93.95

Halo Keylite (Round or Sq.)

32" 64.50	45"		77.95
Silver/White 28.95	Gold/White		28.95

Flat Reflector Screens 30"

APOLLO

Mini Apollo	47.95	Micro	34.95
24"	76.95	28"	79.95
24" Rec	83.95	28" Rec	93.95
50"			214.95
24" or 28" Louvers			136.95

MONO APOLLO

28" ..... 92.95 28" Rec 103.95

Monte's Illuminator

with ARM (spec. color)

20"	72.50	30"	81.50
30"x40"	114.95	48"x72"	134.95

42" 99.50

Illuminator Backgrounds (Specify color)

55x72	124.95	60x72	134.95
60x72 Star or Specialized			164.95
Background support arm			49.95

Photek

New! WFX-Press 75			199.95
WFX 100	259.95	WFX 140	322.95
Wafer 75 (22"x30"x10"D)			268.95
Wafer 100 (30"x40"x14"D)			344.95
Wafer 140	424.95	Wafer 200	604.95
Hexoval 100	324.95	Hex 140	394.95
Hexoval 180			659.95
Wafer Strip 100			332.95
Strip 140 ..... 419.95		Strip 200	639.95
Most Speed Rings			69.95

Flexfill

Collapsible Reflectors

	20"	38"	48"	60"
White	37.95	64.95	84.95	109.95
Silver/White	37.95	66.95	86.95	111.95
Gold/White	37.95	66.95	86.95	111.95
Translucent	35.95	64.95	84.95	113.95
Back Net (Single)	38.00	60.00	87.00	120.50
Silver/Black	37.95	66.95	86.95	111.95
Black Absorb	—	68.95	88.95	115.50
Silk	44.95	66.95	94.95	139.95
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NEW! Head Shot				82.95

LIGHTFORM

LIGHT WEIGHT PANEL SYSTEMS

LIGHTFORM OUTFITS (Consists of frame & fabric)

	P6	P15	P22	P32	P42
Black	28	36	44	67	78
White	29	38	52	76	85
Silver	40	48	67	107	118
Gold	40	48	67	107	118
Translucent	28	36	44	67	78
Black/White	33	43	57	83	103

FRAMES

P6	P15	P22	P32	P42
24.95	33.95	36.95	56.95	62.95

FABRICS

	P6	P15	P22	P32	P42
Black	8	12	19	26	34
White	10	18	27	36	45
Silver	22	27	40	68	83
Gold	22	27	40	68	83
Translucent	8	12	19	26	34
Black/White	11	20	31	42	55
White Wind	—	29	49	65	79
Black Wind	—	22	37	46	56
Translucent Wind	—	22	37	46	56

LIGHTFORM ACCESSORIES

6160 EC-1: Clamp	18.95
6161 P22-L: Legs (set of 2)	27.95
6162 DC-6: Double Clips (set of 6)	13.95
6165 TC-6: T Clip (set of 6)	13.95
6166 TS: Turf Spike (2)	9.50
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6168 TB3: Travel Bag (large)	55.95
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6300 Bounce Box Kit	619.95

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Black Cinefoil	ea. 24.95
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1500 Fog Machine w/remote	549.95
Diffusion in a can	13.95

Slaves

Wein

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HS Hot Shoe	23.99	XL (500')	47.99
XL-8	38.95	HS-XL (500')	59.99
SSL (2000')	59.99	SF-200 Micro	59.99
SST	125.00	SSR Cordless	135.00
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PS-500-2W Channel Protected			288.00
For "E" Series Slaves Add			15.00

QUANTUM

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Master Slave (Specify AC or PC)	51.95
Normark Tiger Eye	49.95

photek

40" 39.95	54"		47.95
68"			69.95

COMPACTS

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(colors: brown, black, grey, red, blue)
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6x7' 109.95	8x12'		159.95
Background Support System w/case			129.00
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Adjustable Diffuser #4	29.95	#6	45.95
Gobosol 20"			35.95
Monte Zucker Black 42"			79.95
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Leon Vignettasol			37.95

EQUIPMENT CASES

TENBA AIR CASE

Medium Format, Multi, Head 2, Head 3, Head 4, View 45, View 810, Dynalite, Norman, Speedotron

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BRL	14.95	DYH	19.00	DYS	16.95
EHC	35.00	EHF	35.00	EHT	19.95
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THE ARMORED BAG

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For Black Kits			add 29.00

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Senior II Series

6 MS II	715.50	8 MS II	747.00
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10 MS 360	864.00	12 MS 360	895.50

Pic Prof.
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9 ft. Air Cushioned			99.95
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SAVAGE WIDETONE

Savage Polevault	74.95
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80-200/4.5-5.6 xi	CALL
100-300/4.5-5.6 xi	CALL
3500 xi Flash	CALL

	Body	w/1.7AF	w/1.4AF
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8000i	CALL	CALL	CALL
9000	399.95	462.95	534.95
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500/8 Reflex			382.95

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70-210/3.5-4.5 "i"			204.95
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100-300/4.5-5.6 "i"			274.95

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AF 3X-1X Macro Zoom			1179.00
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NEW! 300/2.8 w/Case & Filter			2885.00
NEW! 600/4 w/Case & Filter			4689.00
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1.4X APO	284.95	2X APO	304.95

	Body	50/1.7
X-370 N	144.95	204.95
X-700	179.95	239.95
Case for X-370, X-700		19.95

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85/2	209.95	*50/1.7	60.00
100/2.5	189.95	135/2.8	107.95
200/2.8	479.00	200/4	69.95
24-35/3.5	249.95	24-50/4	379.95
*28-70/3.5	119.95	70-210/4	197.95
100-300/5.6	299.95	2X-S or L	199.95

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50/3.5 Macro w/tube & case	214.95
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Databack DB-3, DB-5, DB-7, QD-7			54.95
Program Back PB-7			154.95
Forcher Back f/7000i, 8000i			699.00

GENERAL ACCESSORIES

IR-in Set			149.95
RC1000S 34.95	RC-1000L		36.95
Angle Finder VN 27.95	Diopters ea		8.95
Magnifier VN			78.95
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NEW! Instant Pro			CALL
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with Lithium Battery

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100/2.8 Macro	429	135/2.8	237
28-70/3.5	169	35-70/3.5 "A"	99
35-70/3.5	124	35-80/4	99
35-105/3.5	167	35-105/4.5	149
35-135 USM	259	50-200/3.5	229
70-210 USM	275	75-300/4	189
80-200 4.5	145	100-300 USM	275

EF "L" LENSES w/Case & Shade

50/1.0	1,825	85/1.2	1,249
200/1.8	3,199	300/2.8	3,395
NEW! 400/2.8			5750.00
600/4	6,499	20-35/2.8	1,069
28-80/2.8	1,115	50-200/3.5	525
80-200/2.8	919	100-300/5.6	469
1.4X APO	299.95	2X APO	229.95

EF Tilt-Shift (Manual Focus)

24/3.5L			989.00
45/2.8	989.00	90/2.8	989.00

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150 E	29.95	200E	48.95
300 EZ	97.95	430 EZ	229.95
Special! 430 EZ ("Meter Scale")			209.95
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Transistor Pack w/nicad E			199.95
ML-3 Macro Ring light			219.95
TTL Hot Shoe adapter			46.95
TTL Distributor			31.95
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Off Camera Shoe Cord			47.95
Connecting Cord 60 27.95	300		33.95

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EOS System Accessories

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Canon EOS Case S, L, LL, ea			39.95

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50/1.2 229.95	*85/1.8		299.95
*100/2.0 299.95	*100/2.8		134.95
100/4.0 Macro w/FD 50 tube			349.95
*135/2.0 324.95	*135/2.8		199.95
*200/2.8 459.95	*200/4 Mac		349.95
*300/4 429.95	*400/4.5 w/c		375.00
*500/8.0 w/case & Filter			299.95
*600/4.5 w/case			1,849.00
28-85/4 349.95	35-70/3.5		73.95
35-105/3.5 239.95	50-135/3.5		199.00
75-200/4.5 114.95	100-300/5.6		224.95
1.4X-A w/case			214.95
2X-A w/c 199.95	2X-B w/c		189.95

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LH C10 15.95	B12	20.95	B15 20.95
LH C13 22.95	C16	29.95	C19 25.95
LH C21			25.50
BS-52, BW-52A, B, or C			12.90
BT-52B, BW-58C			12.95
BT-58 15.95	BW-72		25.50
Canon Filters 52mm or 55mm			9.95
Canon Polarizing Filter 52 or 55			14.95

OLYMPUS

	Body	w/1.8
OM-4T	519.95	587.95
OM-4T Black	549.95	617.95
Case for OM-4T		19.95
Most OM Focusing Screens		16.95

ZUIKO LENSES w/case

*w/lens hood		**w/o case	
16/3.5			489.95
18/3.5	424.95	21/2.0	439.95
21/3.5	259.95	24/2.0	349.95
*24/2.8	209.95	*28/2.0	344.95
*28/2.8	139.95	*35/2.0	189.95
35/2.8	119.95	50/1.8 **	84.00
50/1.2**	249.95	*85/2	229.95
*100/2.0	329.95	*100/2.8	179.95
*180/2.8	379.95	*200/4	174.95
*300/4.5	339.95	500/8	334.95
*600/6.5	1349.00	1000/11	1399.00
24/3.5 Shift	789.95	35/2.8 Shift	349.95
1.4 X-A	197.95	2X-A	99.95

OLYMPUS FILTERS

49mm UV, Sky	10.95	55mm UV, Sky	22.95
49mm Circ Pola	36.50	55mm circ	42.95

FLASH SYSTEM

T-20 w/c	74.95	T-32 w/c	144.95
F280			143.95
T-45 with Nicad & Charger			229.95
AC Adapter 2			29.95
Power Bounce Grip II			112.95
Wide Adap. & ND Set (T-32)			15.95
Zoom Adapter (T-32)			28.95
Color Filter Set (T-32)			19.95
TTL Auto Connector (Specify)			15.95
TTL Multi Connector			23.95
0.6m 'F' TTL cord			21.95
0.1m, 0.15m, 0.3m, 0.6m			15.95
2 Meter 18.95	5 Meter		20.95
Acc. Shoe 1,2,3,4 (Specify)			17.95

INFINITY CAMERA'S

Infinity S	84.95	Infinity Jr	84.95
Infinity	109.95	Tele	117.95
Twin	129.95	Stylus	CALL
Zoom 200	174.95	Zoom 210	154.95
Zoom 230	194.95	Zoom 330	239.95
IS-1 System			CALL
Case for above camera's			14.95

ZOOM LENSES w/case & hood*

28-85/3.5 AF	139.95
*50-250/5	429.95
65-200/4 Macro	289.95

MOTOR DRIVE & ACC.

Winder 2	87.95	Motor Drive 2	264.95
Nicad Pack & Charger			168.95
M-Quartz Intervalometer			139.95
Databack 4	89.95	Varimagni	68.95

OM MACRO SYSTEM *w/case

*20/2	204.95	*38/2.8	204.95
*50/2.0	349.95	*50/3.5	197.95
*80/4.0	199.95	*90/2.0	449.95
*135/4.5 w/lens hood			224.95
Telescopic Auto Tube 65-116			126.95
Auto Bellows 117.95	Slide Copier		63.95
Double Cable Release			19.95
Auto Ext. Tubes. 7,14,25,		ea.	31.95
T-8 Ring Flash 2			127.95
T-10 Ring Flash			78.95
T-28 Macro Single Flash 1			58.95
T-28 Macro Twin Flash			108.95
Macro Flash Shoe Ring			32.95
T-Power Control			118.95
6 Volt Power Pack 2			32.95

Beattie-Intenscreens

	Plain	w/Grid
Canon EOS1	65.00	70.00
Canon EOS	60.00	65.00
Canon T90	60.00	65.00
Nikon F2 (in frame)	89.00	93.50
Nikon F3 (in frame	89.00	93.50
Nikon FE, FE2, FM2, FA	54.00	58.50
Nikon 8008	60.00	65.00
Olympus	54.00	58.50
Pentax LX	54.00	58.50

NPC POLAROID BACKS

For Canon F-1	585.00
For Canon T-90, EOS	639.00
For Canon EOS-1	699.00
For Minolta 7000i, 8000i, 9000	669.00
For Nikon FE-2, FM-2, F-3	585.00
For Nikon F, F-2, FA, 8008	635.00
For Nikon F-4, F-3, w/MD-4	659.00
For Olympus OM-1, 2	599.00
For Olympus OM-3, 4	629.00

Nikon

Advanced Systems Dealer

	Body	w/1.8AF	w/1.4AF
4004S	259.95	324.95	456.95
6006	CALL	CALL	CALL
8008s	CALL	CALL	CALL
F4S	CALL	CALL	CALL

NIKON AF – AIS LENSES

20/2.8	429.95	24/2.8	289.95
28/2.8	174.95	35/2	229.95
50/1.8	65.00	50/1.4	197.95
55/2.8m	299.95	60/2.8m	279.95
85/1.8	259.95	105/2.8m	499.95
135/2.0			995.00
180/2.8 ED "N" w/case			1599.95
300/2.8 ED "N" w/case			2995.00
300/4 ED			739.95
24-50/3.3-4.5			339.95
28-70/3.5-4.5			279.95
28-85/3.5-4.5 Macro			349.95
35-70/2.8			489.95
35-70/3.3-4.5 Macro			136.95
35-105/3.5-4.5 Macro			309.95
NEW! 35-105/3.5-4.5 Macro			324.95
35-135/3.5-4.5 Macro			339.95
70-210/4-5.6 Macro			207.95
75-300/4.5-5.6			424.95
80-200/2.8 ED			729.95
SB-20 159.95	SB-22		107.95
SB-23 83.95	SB-24		229.95
Case for 2020, 4004, 8008s			19.95

NIKON FLASH SYSTEM

SB-16A	229.95	SB-16B	209.95
SB-17	139.95	SD-8 Pack	99.95
SB-24	329.95	SB-21B	314.95
AS-1,4,5	21.95	AS-2	19.95
AS-6	27.95	AS-7	48.95
AS-8	104.95	AS-9	87.95
AS-10,11	22.95	AS-15	17.95
SC-13	39.95	SC-14	39.95
SC-15	13.95	SC-17	48.95
SC-18	17.95	SC-19	29.95
SC-23	81.95	SC-24	48.95

NIKON MOTOR DRIVE SYSTEM

MD-4	299.95	MD-12	217.95
MH-1 or 2	97.95	MN-2	83.95
MF-6B	67.95	MK-1	104.95
ML-2	249.95	MW-2	1199.00
MC-3	32.95	MC-4	27.95
MC-10,11	27.95	MC-12A	41.95
MA-4	449.00	MT-2	679.00
MR-3	22.95	AH-3	20.95
AP-2	59.95	AH-4	49.95
DB-2, 4	37.95	DB-5	74.95
MB-20	37.95	MB-21	124.95
MB-22	244.95	MB-23	272.95
MN-20	106.95	MH-20	191.95

NIKON FILTERS

52 L37C	17.95	52 LIBC	17.95
52 Color	14.75	52 ND	14.95
52mm Soft Focus, 1 or 2			37.95
62mm soft focus, 1 or 2			64.95
62 L37C	24.95	62 LIBC	27.50
62 Color	33.95	72 L37C	36.95
72mm Soft Focus 1 or 2			74.95
72 LIBC	38.95	72 Color	39.95
72mm Polarizer			79.95
77 L37C	56.95	82 L37C	70.95
95 L37C	69.95	95 Color	69.95
122 Color	79.95	122 L37C	114.95
52 Circ Pola	44.95	62 Circ Pola	69.95
72 Circ Pola	119.95	77 Circ Pola	129.95
AF-1	26.95	AF-2	43.95

NIKON ORIG. HOODS

HN-1,2,3,9,22,HK-12,HB-1,2,3,4			11.95
HN-12,23,24 16.95	HN-13,26		20.95
HS-9,10,11,12,HK-2,11,15			19.95

LENS CASES & STRAPS

CL-13	20.95	CL-32,33,41	19.95
CL-15	19.95	CL-35,38	22.95
CL-30,31,34	17.95	CL-20,36,40	29.95
NS-1	12.50	AN-1	15.95
AN-4 Y or B	13.95	AN-6 Y or W	23.95

NIKON F-2 SCREENS

C,D,G1,G2,G3,G4,H1,H3,H4,TV 19.95

Touch 100 89.95 Touch 400 146.95
Touch 500s 184.95
Nikon Case for "Touch" Cameras 17.95

	Body	w/1.8AF	w/1.4AF
N-2000	259.95	322.95	519.95
N-6000	CALL	CALL	CALL
FM-2	332.95	397.95	592.95

F-3 High Eye Point Body	CALL
F-3 H.P. Titanium Body	CALL
Nikon case for F3-HP	59.95
Case for FM-2, N2000	19.95
Nikon CF-39 Case f/8008	39.95
Screens F-3 23.95	FE-2, FM-2, FA 17.95
Screens F4 34.95	8008 23.95

NIKON FINDERS & DATA BACKS

DA-2	222.95	DW-3	61.95
DW-4 6X	132.95	DE-3	199.95
DR-3	74.95	DG-2	28.95
DA-20 (F-4)			529.95
DW-20 (F4)	149.95	DW-21 (F4)	274.95
MF-14	129.95	MF-15	126.95
MF-18	249.95	MF-19	142.00
MF-20	64.95	MF-21	154.95
MF-22	116.95	MF-23	389.95
MF-24 250 Exp. Multi Control Back			3,999.00
250 Exp. Cassettes for MF-24			49.95

NIKON A1-S LENSES *W/HOOD

8/2.8 w/c	1199.00	15/3.5	1485.00
16/2.8	559.95	*18/3.5	769.95
20/2.8	549.95	24/2.0	449.95
24/2.8	399.95	28/1.4	419.95
28/2.8	349.95	35/1.4	469.95
35/2.0	349.95	50/1.8	149.95
50/1.4	259.95	50/1.2	324.95
58/1.2 NOCT	999.00	*85/1.4	574.95
*85/2.0	299.95	*105/1.8	479.95
*105/2.5	249.95	*135/2.0	639.95
*135/2.8	264.95	*200/4.0	299.95
*300/4.5			599.95
500/8 w/c HN-27, filters			525.95
1000/11 w/case & filters			1,159.00
PC 28/3.5 w/CL-34 case			794.95
PC 35/2.8 w/CL-34 case			449.95
TC-201 209.95	TC-14A		199.95
TC-301 409.95	TC-14B		424.95

NIKON "ED" LENSES W/CASE

*180/2.8 with CL-35A			749.95
*200/2 with CL 63			2,899.00
*300/2.8 with CT-302			2,899.00
*300/4.5 w/o case			799.95
*400/2.8 with CT-400			4,995.00
*400/3.5 with CL 61			2,889.00
*400/5.6 with CL 27A			1,299.00
*500/4P w/case			3,499.00
*600/4 with CT 602			5,199.00
*600/5.6 with CT 603			3,249.00
*800/5.6 with CT-800			4,275.00
50-300/4.5 with CL 64			1,699.00
*180-600/8 w/o case			4,995.00

NIKON A1-S ZOOM

28-85/3.5-4.5			544.95
35-70/3.3-4.5 Macro			224.95
35-105/3.5-4.5			419.95
35-135/3.5-4.5			434.95
35-200/3.5-4.5 Macro			624.95
80-200/4.0			674.95
*100-300/5.6			399.95

NIKON MACRO SYSTEM

55/2.8	269.95	105/2.8*	599.95
*200/4	569.95	PN-11	69.95
105/4.5 UV			2,149.00
PK-11, 12	39.95	PK-13	ea. 44.95
PB-6	169.95	PS-6	102.95
PB-6D	33.95	PB-6E	112.95
PB-6M	29.95	AR-4,7	28.95
AR-10 Double Cable Release			43.95
PG-2	111.95	PF-4	499.00
BR-2,3	12.95	BR-4	30.95
BR-5	29.95	BR-6	36.95
120/4 Medical Nikkor			949.00
LD-2	99.95	LA-2	142.95
LD-11	99.95	LA-1	59.95
52mm Close-up Lens—ea			26.95
62mm Close-up Lens—ea			36.95

SIGMA

AF ZOOM CAMERAS

28 AF (28-50)	189.95
35 AF (35-70)	199.95
50 AF (50-100)	199.95
NEW! 280 AF Flash f/EOS, Nikon AF, Maxxum i, Pentax AF	79.95

Konica

	Price	Rebate	Effective Price After Rebate
Big Mini	134.95	15.00	119.95
Z-UP 28W	179.95	15.00	164.95
Z-UP 80RC	229.95	15.00	214.95
OFF Road	179.95	15.00	164.95

A4	129.95	MT-100	89.95
Kanpai			129.95
TC-X Body	189.00	FT-1 Body	299.00
Konica case f/TC, T4, FC-1			6.95

KONICA HEXANON LENSES

85/1.8	189.95	100/2.8	79.95
135/2.5	69.95	135/3.5	39.95
35-70/3.5-4.5			89.95
X-20 Flash	99.95	X-24 Flash	99.95

Contax

167 MT	CALL	RTS III	CALL
NEW! T-2 Autofocus			CALL
Databack for T-2			CALL
Medical System			CALL
50/1.7 mm	CALL	50/1.4mm	CALL

ZEISS "MM" LENSES W/CASE

18/4	C	25/2.8	C
28/2.0	C	85/2.8	C
35/1.4	A	35/2.8	A
85/1.4	A	85/2.8	A
100/2.0	L	100/3.5	L
135/2.0	L	135/2.8	L
180/2.8	L	200/4.0	L
300/4	L	28-85	L
35-70	L	80-200/4	L
Mutar I	L	Mutar II	L
TLA-20 w/c	57.95	TLA-30 w/c	99.95
Databack D-7			224.95
NEW! Yashica Dental Eye II Kit			CALL
SPECIAL! Tokina 500/8 F/Contax			189

Polaroid SpectraSystem

Spectra	89.95
Impulse (Auto Focus)	59.95
Spectra Pro	139.95

MINOX

35 GT	239.95	GT-E	389.95
35 ML	274.95	EC Kit	254.95
NEW! Touring 3333			429.95
LX Subminiature w/case			619.00
LX Black w/case			679.00
Belt & wrist case			34.95
T-8 Pocket Telescope w/case			299.00

MINOX FLASHES

MF-35ST	99.95	FC-E	99.95
FG-3S	99.00	MT-3S	169.95
Flash for EC			109.95

FILM FOR MINOX–Subminiatures

Agfapan-36 (Spec ASA)	5.49	w/P	14.99
Minicolor 15 exp	6.29	w/P	13.99
Minicolor 36 exp	8.75	w/P	23.99
Minichrome 50-36 w/p			13.99

PASSPORT & I.D. CAMERAS

Polaroid Miniportrait Cameras

New *203-2 lens camera with back & built in flash 645.00
***Rebate from Polaroid—Buy 203 & receive 5 Double Packs 669 film free.**
*454-4 lens camera (4x5 film) 594.95
New! *455-4 lens camera (4x5 film) 729.95
Polaroid 550 Back required 124.50
***Rebate from Polaroid—Buy 454 or 455 & receive *10 Packs* 559 film free.**
Polaroid 403 4-lens I.D. Camera 759.95
Supplementary Lenses for 203, 403, 454, 455 specify camera 74.95
Spare Back for 203, 403 84.95
AC Adapter for 203, 403 89.95
242 Die Cutter 279.95

PENTAX

	Body	w/2.0	w/1.7AF	w/1.4AF
K-1000	115.00	160.00	189.00	255.00
P-30T	155.00	200.00	229.00	295.00
LX	687.00	732.00	749.00	812.00

"A" LENSES

50/2			45.00
28-80/3.5 Takumar			148.95
70-200 Takumar			119.95

LX SYSTEM

NEW! PZ-10	CALL	SF-1n	279.95

PENTAX AF LENSES

28/2.8	112.95	50/1.7	61.95
50/1.4	124.95	50/2.8M	246.95
100/2.8M	379.95	135/2.8	131.95
300/4.5ED	625	600/4ED	4799.00
24-50/4	269	28-80 Tak	159.95
28-80/3.5	209	35-70/3.5	109
35-105/3.5

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35mm MANUAL & AUTO FOCUS LENSES

Vivitar

Price incl. any camera mount

19/3.8	112.95	24/2.8	74.95
28/2.8			48.95
105/2.5 Macro Series 1			259.95
24-70/3.8-4.5 Series 1			169.95
28-70/3.5-4.8			97.95
28-105/2.8-3.8 Series 1 w/case			204.95
28-105/3.5-4.5 Macro			134.95
70-210/2.8-4.0 Series I w/case			194.95
70-300/4.2-5.8 Compact			163.95
100-500/5.6-8.0 Series 1 w/case			439.95
Macro Focus 2x Converter w/case			81.95
2X Converter w/case			33.95
Auto. Ext. Tube Set w/case			79.95
75-200/4.5 SC AF For Nikon			99.95

B&H LENS SPECIALS

Kiron 28-2.0 for Nikon, Canon	79.95
Viv 100/2.8 macro f Canon	219.95
Tokina 500/8 for screw mt.	179.95

TAMRON

ADAPTALL-2/SP w/CASE

17/3.5	299.00	*24/2.5	189.00
28/2.5	79.00	90/2.5 Macro	229.00
1:1 Ext. Tube for 90/2.5			39.00
180/2.5LD			699.00
300/2.8 LD w/1.4X Converter			1899.00
400/4 LD	1989.00	500/8	309.00
*28-70/3.5-4.5			134.00
35-135/3.5-4.5 Macro			229.00
60-300/3.8-5.4 Macro w/hood			289.00
70-210/3.5 Macro			279.00
70-210/4-5.6 (3)			134.00
*70-210/4 AF-IF			109.95
80-200/2.8 LD			729.00
200-500/5.6			1069.00
2X Flat-Field Converter			79.00
1.4X SP Converter			129.00
Adaptall mounts (ex. R-4, "mm")			23.50
1.4X for Maxxum EOS, Nikon AF			89.00
2X for Maxxum EOS, Nikon AF			119.00

*without case

AUTO FOCUS

	Maxxum	Nikon	SF-1
90/2.5	299.00	299.00	299.00
300/2.8	2299.00	2299.00	2299.00
28-70/3.5-4.5	139.00	139.00	—
*35-90/4	129.00	129.00	129.00
70-210/4-5.6	139.00	139.00	—
*90-300/4.5	179.00	179.00	179.00

NOVOFLEX

Follow Focus Outfits

400/5.6	995.00	600/8	1,195.00
CASTEL (macro rail)			154.95
For All Accessories			CALL

Tokina

Price incl. any Camera Mount

17/3.5	179.95	28/2.8	61.95
400/5.6			149.95
400/5.6 "SD"			207.95
500/8.0 w/hood & Filters			214.95
500/8 f/Yash, Universal			194.95
2X-7 Element Converter			64.95

SZX SERIES

28-70/2.8-4.3 Macro	109.95
28-70/3.5-4.5 Macro	103.95
28-200/3.5-5.3 Macro	146.95
35-70/3.5-4.6 Macro	72.95
60-300/4-5.6 Macro	167.95
70-210/4.0-5.6 (3.3*) CF	98.95
80-200/4.5-5.6 (3.1*) Macro	74.95

ATX SERIES w/case

90/2.5 Macro w/Ext Tube	274.95
300/2.8 SD w/112mm Filter	1,399.00
24-40/2.8	214.95 80-200/2.8 339.95
100-300/4	339.95
150-500/5.6	719.95

AUTO FOCUS

	Maxxum	Nikon	SF-1
300/2.8	1995.00	1995.00	—
NEW! 20-35	299.95	299.95	299.95
28-70/2.8-4.5 SD	137.95	137.95	137.95
28-70/2.8 ATX	311.95	311.95	311.95
28-70/3.5-4.5	99.95	99.95	99.95
35-70/3.5	87.95	87.95	87.95
35-200/4-5.6	164.95	—	—
70-210/4-5.6	99.95	99.95	99.95
75-300/4.5-5.6	199.95	199.95	199.95
80-200/2.8 ATX	549.95	549.95	—
NEW! 28-70/2.8 ATX f/EOS			419.95
28-70/2.8-4.5 SD f/EOS			177.95
70-210/4-5.6 for EOS			171.95

Samyang

AUTO FOCUS LENSES

	MANUAL FOCUS	MAXXUM I	NIKON AF	EOS
28/2.8	49.95	—	—	—
500/8	119.95	—	—	—
18-28/4-4.5	134.95	—	—	—
28-70/3.5-4.5	84.95	109.95	114.95	124.95
28-200/4-5.6	149.95	174.95	—	—
35-70/3.5-4.5	74.95	99.95	—	—
35-135/3.5-4.5		134.95	—	—
60-300/4-5.6	142.95	—	—	—
70-210/4-5.6	84.95	109.95	114.95	124.95
80-200/4	77.95	—	—	—
100-500/5.6-7.1	259.95	—	—	—

SIGMA

AUTO FOCUS LENSES

	MANUAL FOCUS	MAXXUM"I"	EOS	NIKON	PENTAX
14/3.5	639.95	639.95	639.95	639.95	—
15/2.8	349.95	—	—	—	—
24/2.8	69.95	114.95	149.95	114.95	112.95
28/1.8	139.95	137.95	189.95	139.95	—
28/2.8	59.95	—	—	—	—
50/2.8 Macro	129.95	149.95	184.95	154.95	—
90/2.8 Macro	214.95	261.95	337.95	263.95	—
180/2.8 APO Macro	599.95	599.95	599.95	599.95	—
180/3.5 APO Macro	274.95	299.95	299.95	274.95	—
300/2.8	1,759.00	2,179.00	2,179.00	2,089.00	—
400/5.6	206.95	229.95	296.95	232.95	232.95
400/5.6 APO	305.95	374.95	435.95	373.95	—
500/4.5 APO	2,199.00	2,650.00	3,069.00	2,769.00	—
500/7.2 APO	409.95	409.95	454.95	419.95	—
600/8 *manual	289.95	*289.95	*289.95	*289.95	*289.95
21-35/3.5	316.95	357.95	—	359.95	—
24-50/4-5.6	149.95	151.95	194.95	152.95	—
28-70/3.5-4.5 "UC"	94.95	107.95	149.95	107.95	108.95
28-200/4-5.6	209.95	246.95	—	246.95	—
35-70/3.5-4.5	74.95	84.95	—	86.95	86.95
35-80/4-5.6	94.95	104.95	89.95	104.95	104.95
35-135/3.5-4.5	129.95	151.95	178.95	153.95	149.95
35-135/4.5-5.6 "UC"	149.95	149.95	179.95	149.95	—
70-210/3.5-4.5 APO	199.95	247.95	312.95	248.95	—
70-210/4-5.6 "UC"	93.95	107.95	149.95	107.95	107.95
75-200/2.8-3.5	178.95	199.95	—	—	—
75-200/3.8	129.95	149.95	—	—	—
75-300/4-5.6	172.95	219.95	249.95	219.95	224.95
75-300/4.5-5.6 APO	212.95	268.95	324.95	269.95	—
2X Macro	94.95	—	—	—	—
1.4X	—	143.95	143.95	143.95	143.95

ELECTRONIC FLASHES & ACCESSORIES

LUMIQUEST

Pocket Bouncer			17.95
Ultrasoft Bouncer			19.95
Big Bounce	28.95	Snoot	21.95
Mylar inserts f/Pocket			12.95

Vivitar

FLASH & ACCESSORIES

283	63.95	285 HV	76.95
3700			69.95
550 FD w/mod (spec cam)			41.95
5000 macro flash			79.95
600 Series 1 flash			74.95
Dedicated Mod. (spec. cam.)			27.95
Charge 20 w/NC-3 Battery			69.95
SC-1,2,3	17.95	LVC-2	19.95
FK-1	22.50	FK-1	19.95 FK-2 22.95
WFK-1 or 2	22.95	FA-1 or 3	9.95
SL-2	23.95	VP-1	19.95 SB-4 23.95
BD-2	23.95	BD-3	5.95 NC-3 21.95
510V Batt	34.95	C-1 Case	9.95

QUANTUM BATTERY SYSTEM

Fast Recycling, High Capacity Power For Your Flash

Bantam, Turbo Battery	CALL
Battery 1,2,3,4	CALL
Permapack System "6"	129.00
Permapack System "9"	159.00
Speedotron Accelerator	244.95
Lumedyne Minicycler with Charger & Cord	184.95

STO-FEN (Specify Flash)

Omni Bounce	19.95
Twin Panel Bounce	19.95

SUNPAK

		ELECTRONIC FLASH	
622 Pro w/standard head			219.95
622 w/Zoom Head & FK-6 Kit			242.95
Zoom Head	36.95	Diffused Head	33.95
Ring Light Head	67.95	Wide Flash Head	24.50
Infra-Red Head	32.50	Bare Bulb Head	92.50
CL-3 Cluster	47.95	QBC-6 Charger	57.95
FK-6 Filter Kit for 622			21.95
383 Super			61.95
433 D w/Module (Spec. Cam.)			66.95
444D (Needs module)			79.95
433 AF (spec. camera)			72.95
544	113.95	555	159.95
DX 8R Ring Light			134.50

Dedicated Modules

Min. Nikon Non TTL	8.50
Can, Kon, Min, Nik, OM, Pk, YC	29.95
NEW! Canon EOS Module	39.95
Standard Module	26.95
Nikon F-3 module w/shoe	39.95
Hasselblad Module	64.95
Ded. Remote Cord (Spec.)	33.95
Nicad Cluster f/522,544,555 (CL-2)	21.95
Charger for 522,544,555 & 510 vt. batt	29.50
Nicad Cluster for 611	44.95
Charger for 611	39.95
Tele Kit for 611	34.95
Std. Remote Sensor for 522	39.95
AC Adapter 27.50	Auto Slave 24.50
6x6 Bracket 22.95	Zoom Tele Kit 22.95
Tele-fil Kit (Spec. Flash)	19.95
Filter Kit (Spec. Flash)	22.50
510 Volt Batt. Pack	73.50
510 Volt Battery	34.95
510 Volt Recharg. Batt	56.50

CAMERA BAGS

TENBA

211	215	402	403	404
405	406	407	408	409
411	414	415	416	418
434	454	595	655	675
684	695	795	895	995

PBP ● PBL ● PBH Back Packs

CALL FOR PRICES

Domke Bag

F-1X	105.95	F2	72.95	F-X3	49.95
F320	42.95	801	37.95	802	40.95
803	47.95	804	59.95	DS	39.95
DV	59.95	DT	74.95	DS	109.95

Sling & Tripod Bags

F400	38.95	F401	41.95
F402	36.95	F403	46.95
F427	28.95	F432	31.95

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Correspondent Series
Black or Graphite

426	428	429	430

WORLD TRAVELER SERIES
Black or Graphite w/Leather Trim

8002	8003	8005	
8006	8023	8036	

All Bags available in Black, Navy, Gray
*Also Tan or Burgundy

*515	*517	527	*600	*601
*602	*603	*604	*605	*606
607	608	610	612	613
614	615	620	622	624
634	636	*701	*704	705
*706	709	757 (Black or gray only)		

151 vest (Black, Gray or Tan)

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225 ● 305 ● 335 ● 445 ● 550 ● 8000

Call for prices

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Orion I	27.95	Orion II	38.95
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Trekker	124.95	Specialist	99.95

BAZOOBY

Mesh Vests (specify size)			51.95
Bush Jackets (spec. size)			94.95

RIMOWA

TROPICANA LINE

360		234.95	369		239.95
371	195.00	372	235.00	373	269.00

JEEP LINE

171	159.95	181	189.95
172			234.95

ULTRALIGHT LINE

686-8	213.95	696-8	243.95
706-708			273.95

ZERO Halliburton

W/Upper & Lower Foam
Silver or Black Finish

100	114.00	101	135.00
102	125.95	103	134.95
105	158.00	106	178.95
110	222.00	111	198.00
129	158.95	107	163.95

Halliburton Shoulder Strap 24.95

TRIPODS & ACCESSORIES

BOGEN ACCESSORIES

3056 Auto Dolly	78.95
3156 Folding Auto Dolly	104.95
3127 Portable Video Dolly	63.95
3067 Deluxe Video Dolly	153.95
3145 Tripod Caddy	24.95
3279 25" Tripod Bag	29.95
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3044 Tripod Carry Strap	12.95
3296 Quick Release	25.95
3289 Suction Grip w/Platform	79.95
3294 Suction Grip 3/8" Socket	39.95

BOGEN TRIPOD HEADS

3025	17.95	3026	26.95
3028	29.95	3029	33.95
3030	39.95	3039	124.95
3047	49.95	3055	36.95
3057	109.95	3063	93.95
3066	249.95	3126	49.95
3130	49.95	3160	56.95
3232	13.95	3265	56.95

New! 3030 Pan Tilt w/Q.R. 44.95
3008 Table Top w/Ball Head 22.95
3293 Car Window Pod w/Head 29.95

BOGEN	3411 LEGS	3001 LEGS	3011 LEGS	3021 LEGS	3033 LEGS	3036 LEGS	3046 LEGS	3051 LEGS
without Head	44.95	44.95	59.95	76.95	94.95	116.95	99.95	152.95
w 3025 Head	59.95	59.95	73.95	87.95	108.95	134.95	116.95	169.95
w 3028 Head	74.95	74.95	86.95	97.95	117.95	139.95	129.95	178.95
w 3029 Head	74.95	74.95	88.95	103.95	129.95	150.95	133.95	184.95
w 3047 Head	96.95	92.95	103.95	116.95	139.95	169.95	142.95	193.95
w 3063 Head	138.95	138.95	153.95	170.95	189.95	209.95	189.95	238.95
w 3126 Head	94.95	94.95	109.95	126.95	144.95	166.95	146.95	203.95
w 3130 Head	94.95	94.95	109.95	126.95	144.95	166.95	146.95	202.95
w 3160 Head	101.95	101.95	116.95	133.95	151.95	173.95	156.95	209.95
w 3265 Head	101.95	101.95	116.95	133.95	151.95	173.95	156.95	207.95

For above tripods in black anodized finish add 9.95

Studioball

SB QR Quick Release Model	299.95
SB 1/4 Fixed Panorama 1/4"	272.95
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FOBA SUPER BALL

Ballo Standard With 3/8" or 1/4" Thread	332.00
Balla Quick Release Model	359.00
Plates for Quick Release	49.95

ARCA MONO - BALL

New B-1/Spec. 3/8" or 1/4"	329.95
B-1 Monoball w/Quick Release	359.95
B-2 Monoball w/Quick Release	655.00
Plates for Monoball Q.R. (spec.)	49.95

GITZO

Lifetime Warranty
Authorized U.S.A. Dealer
Be wary of unauthorized Gitzo tripods. They carry no warranty at all.

SLIK

EZ Pod	36.95	EZ Pod Jr.	29.95
T-210	14.95	450G	18.50
500GFL	18.95	800GFL	19.50
9605QL	26.95	U100DX	33.95
U120DX	46.50	U212DX	61.50
U112AF	82.95	U212AF	102.95
M322	106.95	322AF	146.95
333 Sport	79.95	444 Sport	69.95
Slik Professional 4			324.95
Prof. SP	299.95	Prof. 4	394.95

VIDEO TRIPODS

510 VF	34.95	512 QF	49.95
503 QF	64.95	523 QF	79.95
504 QF	89.95	505 QF	124.95
506 QF	144.95		

HEADS

Compact Ball	21.50	Standard	39.95
Pro Ball	66.50	Autofocus	63.95
Lens Caddy	18.50	Flash Caddy	37.50

TITAN.....CALL

DAVIS & SANFORD

Tripods without Heads

Model	Spring	Geared	Airlift
A	159	229	255
B	189	259	295
C	99	119	139
D/DR	79	85	—
SBC	—	—	109

Heads

BB	70.00	RTH	40.00
SH-200	80.00	CC	75.00
F-10	55.00	SH-200S	65.00

Tripods With Head

RTS	99.95	SBC	109.95

TRADE UP TO THE LATEST! ALL TRADES WELCOME

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Hollywood Dolly	1,199.00
Hollywood Dolly Track	1,199.00
Hollywood Dolly Track Extension	599.00
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Hollywood Dolly Track Straight	599.00

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Light Weight Pro (3319)	209.95
Profi-Port (3449)	219.95
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Quick Fix w/plate (3854)	109.95

LINHOF BALL HEADS

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NEW! Tiltall with Panhead	139.95
Tiltall Panhead only	49.95
Tiltall Jr. w/head	89.95
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2101	41.95	2102	44.50
2104	52.75	2502	98.75
2503	132.25	2504	92.75
2902	90.79	2901	109.25
2904	166.75	2903	124.25
Touring Set			102.00
2712 Magic 1	117.95	Magic 2	143.95

MAJESTIC Pro Tripod

CLASSIC SERIES

2000	199.95	3000	272.95
3300	284.95	4400	389.95

INTERNATIONAL SERIES

2501	239.95	4401 or 4801	389.95

HEADS

1200	159.95	1400	159.95
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1901	169.95	1903	169.95
1905	169.95	1907	169.95
707E	164.95	1000E	164.95

LIGHT METERS

Complete w/case, strap & battery

PENTAX

Spot V	189.29	Digital Spot	300.00

Quantum

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Calculight X	119.95	XP	134.95
Wein 540	59.99	1000	89.99
Vivitar Flashmeter 2			97.95

Gossen

N100	88.95	Luna Lux	121.95
Luna Pro S	169.95	Luna SBC	184.95
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Luna Pro F	231.95	Multi Pro	299.95
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Repro (Copy) Attachment			44.95
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Multi-Beam Spot Attach			339.95
GKL500 Flash Halogen Lt. Source			1,129.00

SOLIGOR

1° spot	138.95	Digital	176.95

Sekonic w/case $20 Rebate*

398M	88.95	318 Digilite	139.95
328 F	249.95	488 Spot	299.95
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MINOLTA

Auto Meter III	139.95
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Flash Meter IV (no batt.)	433.95
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Spot Meter F (no batt.)	339.95
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$100 Savings on Dive Vacation with purchase*

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SB-103 outfit w/case	389.95
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DF-10 Optical Finder	61.95
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On Land TTL Sync Cord #10205	62.95
Nikonos Handbook	19.95
"Choosing and Using Underwater Strobes"	9.95

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Ikelite ext. tube set #4090.03	99.95

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16mm Conversion Lens for 35mm			254.95
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35mm 1:3	74.95	28mm 1:2	74.95
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YS-50 TTL w/Arm & Tray			382.95
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SEA&SEA

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Motor Marine II 35mm SE	402.50
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YS 50ms Flash f/MM I	266.95
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U-FZ Camera w/Zoom & winder	104.95
U-FZL Camera w/long Zoom	104.95
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For Video-Call for Model # and Price

ikelite

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Camera Packages

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SLR-AF Strobe Kit w/TTL Cord	614.95
SLR Dome Kit	459.95
SLR Strobe Kit	555.00

Flashes

4038.7 Substrobe S	101.00
4040.5 Substrobe MS	134.95
4042 Substrobe MV	172.95
4048 Substrobe 100	284.95
4049 Substrobe 150D	389.95
4050 Substrobe 150 nicad	494.95
4056 Substrobe 225 nicad	562.50

Strobe Packages

3949.48 100 Alkaline Kit	439.00
3949.49 150D Alkaline Kit	514.95
3949.52 150 Nicad Kit	599.00
3949.56 225 Nicad Kit	665.00

Strobe Packages for Nikonos

3942.35 Substrobe MS Kit	209.00
3942.42 Substrobe MV Kit	288.00
3945.42 Substrobe MV Kit	339.00
3945.48 Substrobe 100 Alkaline	525.00
3945.49 150 D Kit	569.95
3945.52 150 Nicad Kit	682.00
3945.56 225 Nicad Kit	755.00

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2201 DDL 2000 Watch Gold	209.00
2500 Pro Compass Wrist	28.95
2600 Pro-S Compass Wrist	39.50

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All Include Video Eye & Wide Angle Lens

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Mini 'C'-Light Halogen (spec. color)	25.95
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Modular H Light (spec. color)	59.95
Modular Super Lite (nicad)	199.00
Modular Video-Lite (nicad)	239.95
4052 charger for above nicad lites	34.95

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6360 Pro Spare Lead Battery	89.95
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7x42 BA	CALL
8x42 BA	CALL

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10x42			184.95

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10x25 CF LeTour	159.95		
6-12x24 CF LeTour Zoom	282.95		
Stay Focus Series			
7x35	71.95		
7x50	79.95	10x50	86.95
E Series			
7x35 E	205.95		
8x30 E	224.95	10x35 E	244.95

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8x30	229.95	10x25	169.95
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8x40	533.00	9x30	239.95
12x36	274.95	7x50	509.95
10x70	479.95	8-16x40	419.95
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20-45x60 Fieldscope ED	549.95		
20x60 Spotting Scope	169.95		
15-45x60 Zoom Spotting	243.95		

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44-22 Extra Large Lighting Assembly	295.00
44-41 Sliding Camera Head	294.00
TTI AV-810 Camera Head	1,675.00
44-45 Macro Extension	103.00
Ground Glass Components (spec.)	ea. 65.00
44-48 31/4x41/2 Back	113.00
44-55 Reflex Viewer	138.00
44-64 Copal Self Cocking Shutter	194.00
44-66 Sliding Lighting Assembly	295.00
44-81 Tripod Adapter	88.00
44-85 Universal Camera Mt. (for 35mm)	94.00
44-88 Filter Kit	64.00

CU-5 Close-Up Camera

88-1 31/4x41/4 Pack Film Camera w/Back	225.00
88-45 4x5 Film Camera (Req. 545 or 550 Back)	168.00
88-59 4x3 Color Autofilm Body	239.00
88-51 4x3 B&W Autofilm Body	239.00
Lens Components	
17/4 459.00 35/4.5 459.00	
75/4.5 368.00 127/4.7 368.00	
17/4 USED 349.00	
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88-7 Ratio Multiplier	108.00
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88-36 Dental Kit	199.00
88-25 Viewfinder for 5" Lens	118.00
Frame Attachment 5" (spec.)	118.50
88-40 Polarizing Filter	59.00
88-65 Universal Mount	39.00

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1723	549.95	1724	579.95
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1772	304.95	1773	304.95
1781	224.95	1782	224.95
1783	324.95	1784	324.95

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CS-2	45.95	35-2	32.95
CS-6	53.95	23-44	50.95
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GS-1 w/120 Back	899.00
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F-3P	CALL	FA	CALL
FE-2	CALL	FG	CALL
EM	129.00	N-2000	199.00
N2020	CALL	N8008	CALL
50/1.4 w/Prong	149.00		
50/1.8 Ai-S	109.00	50/2	79.00
200/4	249.00	70-150E	CALL
80-200/4.5	299.00	TC-300	299.00
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SB-11	149.00	SB-12	69.00
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101-103	8.09	16.55
111-113	7.40	27.30
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152-153	6.30	8.19
170-173, 190-194	14.80	23.20
36, 185, 672-674	7.40	—
197-198	10.30	14.30
201-202	14.30	18.60
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342, 345	9.70	13.90
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82	4.60	7.30
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	39	49	52	55	58	62	67	72	77	3X3
UV Ektachrome	34.00	32.00	35.00	38.00	42.00	44.00	48.00	54.00	68.00	50.00
UV Kodachrome-Fuji	34.00	32.00	35.00	38.00	42.00	44.00	48.00	54.00	68.00	50.00
SRD Flouresent Day	34.00	32.00	35.00	38.00	42.00	44.00	48.00	54.00	68.00	50.00
SRD-2 Flour. Day (EPN)	34.00	32.00	35.00	38.00	42.00	44.00	48.00	54.00	68.00	50.00
SRB Flour. Tungsten	34.00	32.00	35.00	38.00	42.00	44.00	48.00	54.00	68.00	50.00
SRL Lucalux	34.00	32.00	35.00	38.00	42.00	44.00	48.00	54.00	68.00	50.00
Graduated N.D.	—	—	—	—	—	—	—	—	—	99.00

HELIOPAN FILTERS

	39	49	52	55	58	60E	60B	62	67	72	77
010, UV, KR1.5, Sky	21.00	18.75	19.95	22.95	24.95	41.25	83.25	29.95	37.95	49.95	55.95
KR3-6-12-15	21.00	21.00	21.75	25.50	27.75	41.25	83.25	33.00	42.00	54.75	61.50
KB1.5-3-6-12	21.00	21.00	21.75	25.50	27.75	41.25	83.25	33.00	42.00	54.75	61.50
Close Up (Specify)	—	21.00	21.75	25.50	27.75	41.25	—	33.00	42.00	54.75	61.50
N.D. (Specify)	—	21.00	21.75	25.50	27.75	41.25	83.25	33.00	42.00	54.75	61.50
Polarizer	—	42.95	44.00	48.95	52.95	126.75	214.00	57.95	66.95	74.95	83.95
Circular Polarizer	—	57.95	61.95	65.95	71.95	169.00	—	74.95	83.95	106.95	114.95
Soft Focus (Specify)	—	32.50	33.75	39.00	41.25	44.25	93.00	44.25	54.00	66.15	87.75
Softar (Specify)	—	109.95	109.95	109.95	109.95	—	—	119.95	119.95	188.95	188.95
Graduated ND (Specify)	21.00	35.25	35.25	39.00	41.25	—	103.00	45.00	57.00	—	—
Cross Screen (Specify)	—	30.00	33.75	39.00	41.25	—	112.50	44.25	54.00	—	—
FLD	—	32.25	33.75	39.00	41.25	44.25	93.00	44.25	54.00	66.95	87.25
Color (Specify)	21.00	21.75	21.75	25.50	27.75	41.25	83.25	33.00	42.00	54.95	61.50
Center Filter (Specify)	—	180.00	180.00	—	—	—	—	—	180.00	—	370.00
Warm Tone Polarizer	—	—	126.75	136.50	—	146.00	—	146.00	205.00	215.00	215.00

TIFFEN FILTERS

	37	39	46	49	52	55	58	62	67	72	77	82	86M	95C	105C	B60	Ser 9	3x3	4x4
Sky (1A) UV (1), CLEAR	9.95	9.95	9.95	8.00	8.50	9.00	9.50	14.50	18.50	25.00	30.50	39.00	49.95	67.95	88.50	49.95	33.00	42.50	80.00
Polarizer	—	—	16.50	13.50	14.00	15.25	16.25	19.50	25.00	29.00	33.00	38.00	74.00	130.00	256.50	56.00	51.50	60.25	92.50
Circular Polarizer	24.95	—	24.95	22.00	23.00	24.00	26.00	35.00	37.00	40.00	60.00	106.50	—	—	—	—	—	—	—
80A, 80B, 81A, 81B	—	12.50	12.50	8.25	9.25	9.50	10.50	17.50	18.00	25.50	28.75	37.00	52.95	67.95	88.50	59.95	33.00	42.50	80.00
812, 8, 11, 15,25A	—	12.50	12.50	8.25	9.25	9.50	10.50	17.50	18.00	25.50	28.75	37.00	52.95	67.95	88.50	59.95	33.00	42.50	80.00
12, 13, 16, 47, 58	—	12.95	12.95	10.00	11.00	11.25	12.50	16.75	19.50	28.00	33.00	42.50	52.95	67.95	88.50	64.95	33.00	42.50	80.00
80C, 80D, 81C, 81D, 81EF	—	12.95	12.95	10.00	11.00	11.25	12.50	16.75	19.50	28.00	33.00	42.50	52.95	67.95	88.50	64.95	33.00	42.50	80.00
82, 82A, 82B, 82C, 85, 85B	—	12.95	12.95	10.00	11.00	11.25	12.50	16.75	19.50	28.00	33.00	42.50	52.95	67.95	88.50	64.95	33.00	42.50	80.00
2A, UV.15, UV.16, UV.17	—	14.95	14.95	11.75	11.75	13.00	14.50	19.50	22.50	32.00	38.50	49.50	52.95	67.95	88.50	64.95	33.00	42.50	80.00
6, 9, 21, 23, 29	—	14.95	14.95	11.75	11.75	13.00	14.50	19.50	22.50	32.00	38.50	49.50	52.95	67.95	88.50	64.95	33.00	42.50	80.00
47B, 56, 61, 81, 85C log	—	CALL	CALL	11.75	11.75	13.00	14.50	19.50	22.50	32.00	38.50	49.50	52.95	67.95	CALL	64.95	33.00	42.50	80.00
Color Compensation, 87	—	—	—	30.00	32.50	36.00	40.00	49.00	62.50	76.00	90.00	—	—	—	—	69.95	61.75	60.25	92.50
Fluorescent	—	—	—	17.50	14.25	15.00	15.25	19.00	22.50	28.00	37.50	41.25	44.50	67.95	78.75	107.95	69.95	51.50	60.25	92.50
Neutral Density	9.95	9.95	9.95	9.00	10.00	10.00	11.00	14.50	17.00	24.50	29.00	37.00	52.95	67.95	88.50	64.95	33.00	CALL	CALL
Close Up Lens Sets	—	—	38.95	36.50	38.00	43.00	46.00	65.00	72.00	81.00	—	—	—	—	—	—	—	—	—
Color Graduated DBL fogs	—	CALL	CALL	21.00	21.25	23.00	23.50	28.25	32.00	37.00	41.00	—	93.00	—	CALL	—	74.00	CALL	CALL
Low. Soft Contrast, Softnet	CALL	CALL	CALL	18.50	23.00	27.00	31.00	36.50	42.50	48.50	52.75	57.00	61.95	79.95	107.95	64.95	51.50	60.25	92.50
Multi Image	—	—	—	40.00	60.00	60.00	60.00	62.00	—	—	82.00	—	—	—	—	—	85.00	—	—
Sepia 2	—	19.95	—	16.25	20.00	23.00	27.00	32.00	38.00	41.00	42.50	45.00	52.95	67.95	88.50	64.95	33.00	42.50	80.00
Sepia 3	—	19.95	—	18.00	22.00	26.00	30.00	35.00	41.00	46.50	55.00	57.00	61.95	78.95	107.95	64.95	51.50	60.25	92.50
Soft/FX	18.95	19.95	18.95	20.00	26.00	30.00	34.00	39.00	46.00	52.50	62.25	76.00	89.50	113.00	149.95	64.95	77.00	89.75	133.00
Split Field	—	—	—	14.00	15.25	15.25	17.00	20.50	22.50	25.50	33.00	—	118.00	—	—	—	—	—	—
Star Effect 4 Point	—	—	35.95	21.00	22.50	24.75	28.00	33.00	39.50	50.50	62.00	—	120.50	159.95	127.50	114.00	78.25	87.50	89.50
Center Spot	—	—	—	14.00	15.25	16.50	18.50	21.00	26.00	32.00	38.00	—	—	—	—	64.95	51.50	—	—
Enhancing	—	—	38.95	41.00	41.00	66.00	66.00	66.00	66.00	82.50	99.00	244.00	—	—	—	—	85.50	100.00	275.25

B+W FILTERS

	39	49	52	55	58	60E	60B	62	67	72	77	82	86	95	105	112	122
010 (uv), KR 1.5 (sky)	25.00	13.50	15.00	16.50	18.50	38.50	61.50	23.00	28.50	40.50	45.50	57.50	64.95	98.95	115.00	118.00	140.00
81A, 81B, KR.3 (81C)	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
KR.6 (81EF), KR12 (85)	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
KR15 (85B), KB1.5 (82A)	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
KB-3 (82C), KB-6 (80C)	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
KB.12 (80B), KB.20 (80A)	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
021 (3), 022 (8), 023 (9)	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
040 (16), 041 (22), 060 (11)	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
061 (13), 080, 081	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
090 (24), 091 (29)	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
101 (ND0.3), 102 (ND0.6)	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
103 (ND0.9)	27.00	18.00	19.50	24.00	24.50	46.50	72.00	30.00	37.50	52.50	57.00	78.00	88.00	134.00	150.00	170.00	195.00
Top Polarizer	—	28.50	32.50	41.50	42.50	—	—	46.95	54.95	73.95	78.95	89.95	108.00	109.00	170.00	—	—
Circular Polarizer	89.95	65.50	68.50	79.95	81.00	99.95	219.95	89.95	104.95	122.95	136.95	169.95	199.00	209.00	339.00	348.00	430.00
Kaesemann Polarizer	89.95	65.50	68.50	79.95	81.00	99.95	172.95	89.95	104.95	122.95	136.95	169.95	199.00	209.00	339.00	348.00	430.00
092, 093, 099, 489	45.00	34.50	37.50	45.00	45.50	81.00	99.00	52.50	70.50	97.50	112.50	129.00	154.00	229.00	245.00	295.00	330.00
499 (FLD)	40.50	36.00	39.00	40.50	42.00	46.50	103.50	46.50	46.50	52.50	64.50	94.50	—	—	—	—	—
Close Up (NL-spec.)	27.00	18.00	19.50	24.00	24.50	54.00	—	30.00	37.50	52.50	57.00	93.00	88.00	134.00	150.00	170.00	195.00
Soft Focus (WZ spec.)	31.50	18.00	19.50	24.00	24.50	54.00	72.00	30.00	37.50	52.50	57.00	93.00	105.00	160.00	180.00	202.00	230.00
Fog, Soft Spot	27.00	25.50	28.50	33.00	37.50	38.00	96.00	37.50	42.00	52.50	58.50	—	—	—	—	—	—
Spot, Double Sunny	31.50	28.50	37.50	37.50	37.50	54.00	96.00	46.50	52.50	60.00	72.00	93.00	—	—	—	—	—
Prisms (specify)	—	51.00	54.00	60.00	60.50	81.00	—	93.00	102.00	105.00	119.00	—	—	—	—	—	—
Color Prism (specify)	—	78.00	78.00	84.00	88.50	97.50	—	108.00	118.50	135.00	135.00	—	—	—	—	—	—
Cross Screen (specify)	40.50	31.50	33.00	37.50	38.00	54.00	135.00	46.50	52.50	60.00	67.50	112.50	180.00	206.00	222.00	—	—
Spectra (specify)	—	51.00	51.00	51.00	54.00	64.50	100.00	64.50	66.00	70.50	79.50	93.00	—	—	—	—	—
Dual Image Speed Effect	—	51.00	51.00	51.00	54.00	64.50	—	64.50	66.00	70.50	79.50	129.00	—	—	—	—	—
501, 502, Gray Graduated	—	51.00	51.00	51.00	54.00	64.50	119.00	64.50	66.00	70.50	76.00	129.00	—	—	—	—	—
Special N.D. (spec.)	27.00	33.00	36.00	43.50	45.00	80.00	—	52.50	70.50	97.50	108.00	129.00	—	—	—	—	—
Soft Image	27.00	25.50	25.50	25.50	26.00	81.00	102.00	37.50	42.00	52.50	60.00	79.50	96.00	—	180.00	—	—
Color Correction (specify)	65.00	81.00	81.00	84.00	103.50	120.00	119.00	103.50	120.00	150.00	150.00	202.50	230.00	350.00	380.00	445.00

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AUDIO VISUAL PRODUCTS

35mm SLIDE PROJ. & VIEWERS

KODAK CAROUSEL
with orig. 140-slide tray, and lamp!

4200	159.95	4400	214.95
4600	269.95	5600	379.95
Projector Case			24.95
Tiffen Hard Molded Case			36.95
80 Slide Tray	5.69	140 Tray	8.85
AV 780 Tray	7.85	AV 880 Tray	9.95
FHS Lamp	15.20	ELH	11.25

KODAK EKTAGRAPHIC III

E Plus	249.95	BR (220V)	372.95
A	328.95	AMT	417.95
ATS			469.95

LEICA

P150 w/85mm Lens	259.95

TELEX CARAMATE PROJECTORS

4140	319.95	4320	469.95
4340	509.95	4470	639.95
4480	509.95	4490	709.95
Navitar FX Projector			1079.00

DISSOLVE UNITS

Kodak AV-32	524.95	EC Dissolve	241.95
Tiffen Pro Dissolve			559.95
ENTRE 7605	139.95	7610	144.95
ENTRE 7612	179.95	7620A	297.95
ENTRE 7930A	369.95	7906A	489.95
ENTRE 2 Projector Stacker			83.95

Macbeth Prooflite® Viewing Systems

ACCULIGHT Viewer—Editor

Portable #6009			69.95
2 Ft #6002	149.95	4 Ft #6000	189.95
4' Stand #6048			174.95
Sima Lite Box	39.95	Slide Sort	39.95

JUST
Color Control 5000 Viewers

5066 11"x17"	235.00
5074 14"x17"	295.00
Just case Fiabove	99.95
14241 14"x23"	335.00
14274 14"x48"	539.00

REFLECTA PROJECTORS

7800 w/90 2.8	106.95
7805 AF w/90 2.8	143.95
7810 AF w/IR 70-210 Zoom	218.95
7811 AF 2002 90 2.8	259.00
7812 AF 2004 90 2.8	305.00
7813 AF 2016 90 2.4	369.00
7815 AFM w/Screen & 90 2.8	199.95
7830 Built in Dissolve	835.00
7894 Viewer 6" Screen	69.00
7892 B200 Viewer	39.00

2-1/4 PROJECTORS

KINDERMAN 2-1/4

8011 Manual	485.00	8016 Auto	839.00
8015 w/Dissolve			1995.00

ROLLIE 2-1/4

Vision 66	895.00	66AV	1195.00

CABIN

6x7 w/150mm Lens			893.00
6x7 w/200mm Lens			927.00

PROJECTION LENSES (35mm)

KODAK CURVED FIELD

Ektanar C 100 2.8			36.50
Ektanar Zoom 102-152 F3.5 Zoom			74.50

KODAK FLATFIELD (Ektagraphic)

FF 102 F2.8	51.95	FF 124	42.00
100-150 Zoom F3.5			68.95

NAVITAR LENSES

25/2.8	625.00	50/2.8	299.00
76/2.5	199.00	101/2.8	191.00
178/2.8	281.00	70-125/2.8	399.00
100-200/3.5			465.00

SCHNEIDER PROLUX

100/2.8	39.95	70-120	94.95

SCHNEIDER CINELUX AV

26/2.8	569.00	35/2.8	330.00
45/2.8	315.00	50/2.8	315.00
60/2.8	292.00	90/2.5	184.95
105/24	225.00	150/2.8	345.00
200/3.5	113.00	240/4	435.00

AV ACCESSORIES

Kodak EC Timer	69.95
Kodak Lamp Modules	65.95
Kodak EC Stackloader	45.95
Kodak Slide Clip Set	34.95
Kodak Pocket Laser Pointer	279.95
DALITE Projection Stand #203	129.95
DALITE Projection Stand #425	129.95
Accessory Shelf #208	24.95
2nd Projector Piggy Back Accessory for Stand	29.95
Navitar Pocket Laser	357.95
Kodak Infra-Red Remote Control	96.95
Kodak EC 2 Remote Control	29.95
Navitar Bright Light Module EXW-SJF	341.00
Tiffen Pro Corder System II	329.00

KODAK AUDIO VIEWERS

AV 270	579.95	AV 570	719.95
AV Cover			39.95
AV62S Remote Control			39.95
Soft Carrying Case			99.95
Carrying Case w/Lock			139.95

BELL & HOWELL

#825 Projector/Viewer	699.00
Slide Cub (3)	4.75 16 Cube 18.95
European Slide Trays (2)	8.95

REFLECTA ACCESSORIES

7840 Slide Tray 50 Set of 4	6.95
7841 Rotary Slide Tray 175	22.95
7861 Carrying Case	34.95
7852 Padded Case w/Slide Tray Pouch	69.95
7853 18"x18" Tabletop Screen	39.00
7855 50"x50" Pearlmatte Screen	69.00
7858 50"x50" DBL Sided Screen	109.95
7862 70-120mm Zoom	99.00

DA-LITE PROJECTION SCREENS

	Flyer	Pacer	Challenger	Picture King	Wall Mount
40"x40"	39.95*	65 (silver)	—	—	—
50x50	49.95	59.95*	109.95*	159.95*	99.95*
60x60	—	—	134.95*	179.95*	119.95*
70x70	—	—	154.95	194.95*	129.95*
84x84	—	—	—	279.95*	164.95
96x96	—	—	—	369.95	239.95

(*for silver add $10.00)

ENLARGERS

All w/Base & Accessories as supplied by manufacturer

BESELER

Cadet II w/50mm Lens Kit	109.95
Cadet Printing Kit	54.95
Printmaker 35 w/Base	139.95
Printmaker 35 Dichroic w/Base	268.50
67SC-XL Condenser w/Base	275.00
67SD-XL Dichroic w/Base	385.00
23CII XL Condenser w/Base	365.00
23CII XL Dichroic w/Base	485.00
67S Colorhead	233.95
Voltage Stabilizer 67SD/67S	77.50
Dual Dichro S Head for 23C	415.00

Beseler Lens Kit Includes Orig. Lens, Lens Board & Neg. Carrier

50mm Kit for 23C	99.95	for 67CS	79.95
75mm Kit for 23C	126.95	for 67CS	103.95
Jam Nut			4.95
Lens Board 23CII	38.95	67 CS	19.95
Negative Carriers 23C or 67CS		ea.	39.95
Universal Glass Carrier 23C			57.95
35 Light Mix Chamber 23CII			59.95
Mounting Kit for Min 45A on 23C			99.95

Large Format Enlargers

New 45V-XL Lab model w/base	1,129.00
810V-XL Lab model w/base	2,853.00
45 MXT Chasis w/Base	728.00
NEW! 810 MXT Cold Light Outfit	2,485.00
810 Adapter to 45 MXT	1,789.00
3 Lens Turret for Above	155.00
Condenser Head for 45M	299.00
Dichro 45S Head w/4x5 Chamber	715.00
NEW! 45A-II Beseler/Minolta Head w/4x5 Chamber	1,850.00
35mm or 6x7 Chamber 45S	150.00
35mm Mixing Chamber 45A	249.00
Adjus-Table for Above	249.95
Negatlat Carrier 45M	104.95
Lens Boards 45M	38.95 Carriers 45M 58.95
35mm Negatrans (spec.)	99.00
21/4 Negatrans (spec.)	149.00
The Darkroom Videotape (VHS)	119.95
Univ. Color Calculator	29.50
Anti Newton Spray 14 oz.	8.95

SAUNDERS/LPL

Dual 35			139.95
670CXL	344.95	670DXL	435.95
C6600	239.40	D6700	299.40
LPL Super B&W 4500 II			1,019.95
LPL Super VICE 4500 II			1,184.95
LPL Super Dichroic 4500 II			1,194.95

Durst

M70 (6x7) Condensor w/Base	1,149.00
M70 (6x7) Dichroic w/Base	1,339.00
M70 (6x7) Variable Contrast w/Base	1,195.00
M70 Micro	1,440.00
M370 (35mm) Condensor w/Base	295.00
M670 (6x7) Condensor w/Base	429.95
M670 (6x7) Color w/Base	699.95
M805 (6x7) Condensor w/Base	1,629.95
M805 (6x7) Color w/Base	3,899.00
AC800 (6x9) Color w/Base	7,495.00
L1200 (4"x5") Condensor w/Base	3,895.00
L1200 Variable Contrast w/Base	4,309.00
L1200 (4"x5") Color w/Base	4,699.00
L1200 (4"x5") Point Light Scource	8,195.00

AUTO FOCUS ENLARGERS

M805AF Color w/Base	5,795.00
AC800AF Color w/Base	9,495.00
L1200AF Color w/Base	14,599.00

OMEGA

Enlargers

Small & Medium Formats

C700 Condensor w/base	129.95
C760XL Condensor w/base	299.00
C760XL Dichroic w/base	399.95

LENS KITS
Includes Lens & Neg. Carrier

50mm (C700)	55.00
75mm (C700)	62.00
50mm (C760)	58.00
75mm (C760)	65.00
Neg. Carriers for C700 or C760	38.50
Camera Copy Attachment	39.95
C760 Dichro Head	249.95
Voltage Stabilizer C760	64.95
Variable Contrast Module C760	74.95
Wall Mount (specify enlarger)	99.00
Wall Brace (specify enlarger)	99.00
Color Printmaker Calculator	16.95

LARGE FORMAT 4"x5"

*ProLab II Condenser w/Base	999.95
*ProLab II Dichroic w/Base	1,499.95
*Free 3 lens Turret w/Pro Lab II purchase	
D5500 Dichro with CLS controller III & base	2,728.00
D5XL Chassis w/base	859.95
DV Condenser Lamp House	396.00
D Dichro II Lamp House	875.00
Chromegatrol Power/Supply	449.95
D5 3-Lens Turret	144.95
D5 Standard Power Supply	249.95
D5 Voltage Stabilizer for Above	245.00
D5 Negative Carrier	55.00
D5 DB Light Multiplier	179.00
D5 Dual Range Focusing Kit	89.00
D5 Masking Attachment	59.00

SUPER LARGE FORMATS 5"x7" & 10"x10"

E5x7 Chasis w/Baseboard	1,139.00
E5x7 Super Chromega Colorhead	1,155.00
Chromegatrol 5x7	449.95
5x7 Negative Carrier	72.00
4x5 Adapter	99.00
F10x10 Chasis w/Base	10,230.00
F10x10 Colorhead	6,495.00
10x10 Universal Carrier	549.95

AUTO FOCUS ENLARGERS

D5500 AF Dichroic w/CLS Controller III and Baseboard	8,175.00
ProLab AF Condensor w/Base	6,750.00
ProLab AF Dichroic w/Base	7,225.00
D5XL AF Chasis	Call
10x10 AF Chasis	Call

Leica

35mm Autofocus Enlargers
FOCOMAT V35 B&W
FOCOMAT V35 VARIOCONTRAST
FOCOMAT V35 COLOR

fujimoto VR-70

- Dichroic color enlarger w/built-in analyzer & timer
- Unique on baseboard controls
- Unique switchable condenser diffusion system ● CDS spot exposure reading system ● Analyzer has a photo diode for average metering ● Handles negatives up to 6x7cm ● Enlarges Prints up to 16"x20"

$1,295.00

DEVELOPING SUPPLIES

PATERSON/PHILIPS

PCA 2060 Analyzer	209.95
EM 1030 Enlarging exp. meter	65.95
35mm Tank with reel	11.49
Universal Tank with reel	10.95
3-Reel Tank 13.20	5-Reel Tank 17.25
8-Reel Tank 25.40	Auto load Reel 4.75
Force Film Washer	7.95
Print Drying Rack	23.50
RC Film Squeegee	7.95
RC Print Squeegee	19.95

TRI COLOR TRAYS

5x7	6.19		
3 8x10 Trays Tri-Color	6.25		
3 12x16	13.50	3 16x20	38.95
Print Tongs (2)	4.95		
9" Color Mercury Therm.	15.50		
Pro Proofer	33.95		
35mm Contact Proof Printer	33.95		
21/4x21/4 Contact Proof Printer	33.95		
Test Strip Printer	17.50		
Darkroom Safelight (orange)	22.95		
Micro Focus Finder	14.50		
Major Focus Finder	30.95		
Auto Print Washer	87.95		
Major Print Washer	166.95		

Hi-Speed Print Washer

8x10	14.50	11x14	38.95
Orbital Color Print Processor			29.90
Color Thermo Processor			238.00

METAL TANKS & REELS

35mm Single Tank		6.00	
120 Tank w/2-35mm Reels		18.95	
35mm 4 Reel 18.50	8 Reel	32.50	
35mm Reel		4.09	
120 Reel 4.19	220 Reel	9.90	

KINDERMAN

35 Single Tank		26.95	
35 2 Reel Tank (120)		31.95	
35 4 Reel 59.95	8 Reel	149.95	
35 Reel 13.95	120 Reel	16.95	
220		45.95	

KingConcept

35 SS Reel		17.50	
120 Reel 17.95	220	18.95	

MOTOR BASE & DRUMS

	Ciba	Beseler	Unicolor
Motor Base	—	—	97.95
Deluxe Motor	—	93.95	—
8x10 Drum	20.95	23.95	29.95
11x14 Drum	—	44.95	43.95
16x20 Drum	44.95	89.95	63.95
CIBA 11x14 Tube			15.95
Unicolor Film Drum II			54.95
Unicolor Plastic Reels (110,35,120)			7.50

CHEMICAL STORAGE BOTTLES

Pint	.89	Quart	1.25
1/2 Gal	1.69	Gal	2.19
Air Evac Qt.			4.79
1/2 gal	5.19	Gal	6.19

CHEMICAL STORAGE TANKS

2 Gal. w/Floating Lid	25.00
5 Gal. w/Floating Lid	29.95
30 Gal. w/Floating Lid	89.95

PRINT WASHERS

11x14	14.50	16x20	32.00
Richard 18" Washer	44.50	24"	84.50
Arkay 1620 SW Washer			179.00
Arkay 1620A Loadmaster			349.00

Arkay Archival Washers

8x10	315.00	11x14	427.50
16x20	535.50	20x24	625.50

Oriental Seagull Archival Washers

8x10	261.95	11x14	349.95
16x20	479.95	20x24	636.95

PAPER SAFES

8x10	7.69	11x14	11.95
16x20	31.25	20x24	40.95

DEVELOPING TRAYS-SET OF 3

5x7	5.40	8x10	4.75
11x14	7.75	16x20	29.95
20x24	68.95	30x40 each	75.00

HYPO TRAYS 5" DEEP

11x14			18.95
16x20			24.95
20x24			31.95

STAINLESS STEEL TRAYS

	3" Deep	6" Deep
11x14	75.00	100.00
16x20	105.00	135.00
20x24	135.00	131.00

PRINT DRYERS

Falcon RC print dry system	39.95
Falcon RC print drying rack	16.95
Technal A-1 Dryer	219.95
Premier 12x17 12C	72.95
Premier 18x24 1800S	216.95
Premier RC 500	166.95
Ilford 1250 RC Dryer 20"	1695.00

arkay

A25	350.00	150 Drum	1705.50
RC 1100	765.00	RC 2100	1133.00

FILM DRYING CABINETS

CD 10	625.50	CD 20	715.50
CD 40	805.50	CD 80	895.50

PUBLICATIONS

Kodak B&W DKRM Dataguide	11.95
Kodak Color DKRM Dataguide	15.95
Kodak Color Print Viewing Kit	9.95
Kodak Proj. Print Scale	7.99
MacBeth Color Checker	22.95
Tonemaster	33.50

CLEANING AIDS

Static Master Brush 1"	12.75	3"	20.75
Kinetronics Static Wisk			
Model 35 (1½")			29.95
Model 70 (3")			39.95
Model 100 (4")			49.95
Kinestat KS35			99.00
KS 70	125.00	KS 100	150.00
Camel Hair Brush 1"	7.35	2"	11.69
Falcon Dust-off w/valve ozone safe			24.95
Refill FGBR	6.50	GR2	6.95
Beseler Dust Gun 12 oz.			5.99
Beseler Trigger Valve Kit w/nozzle			15.95
Beseler Refill			4.99
Case of 12			48.00
Edwal Film Cleaner 4 oz.			4.95
PEC 12			9.95

Ban Dust Compressors

Model #380	370.00	#400	550.00

FILM

KODAK EKTAR

	CK 25	CW 125	CJ 1000
24	3.25	2.89	4.39
w/proc	9.20	8.84	10.34
36	4.69	3.75	5.89
w/proc	12.64	11.70	13.84

KODACOLOR

	GA 100	GB 200	GC 400	GF 1600
	1.99	2.95	2.99	4.59
	7.94	8.90	8.94	10.54
	2.85	3.69	3.99	5.95
	10.80	11.64	11.94	13.90

EKTAPRESS

	PPA 100	PPB 400	PPC 1600
	—	—	—
	—	—	—
	2.75	4.15	5.45
	10.70	12.10	13.40

KODAK COLOR SLIDE FILM

	KM 25	KR-64	KL 200	EM 50	EC 100	ET 160	ED 200	EL 400
24	3.89	3.90	4.99	3.89	3.85	—	4.65	5.49
24 w/proc	6.68	6.69	7.78	6.68	6.64	—	7.44	8.28
36	5.25	5.39	6.79	5.49	4.39	—	5.99	6.49
36 w/proc	8.99	8.99	9.99	9.08	7.98	10.28	9.58	10.08
100	—	—	—	—	—	—	—	81.95

KODAK PROFESSIONAL PRINT & SLIDE FILM

	24	24P	36	36P	100	120	120 ProPack	220 Propack
Ektar 25 Pro	—	—	4.99	12.94	—	3.69	—	—
VPL 100 T	—	—	—	—	—	—	12.99	—
VPS 160	3.09	9.04	4.10	12.05	43.25	2.65	13.25	26.99
VPH 400	—	—	5.28	13.15	41.99	3.20	15.99	33.95
VPS-5072	—	—	7.50	—	58.95	—	—	—
VPS-6011	—	—	—	—	67.75	—	—	—
PKM 25	—	—	6.39	9.98	—	—	—	—
KPA 40	—	—	7.39	10.98	—	—	—	—
PKR 64	—	—	6.39	9.98	87.95	3.99	—	—
PXL 200	—	—	7.79	11.38	—	—	—	—
E"Y 64	—	—	5.75	9.34	60.95	3.25	—	—
EPR 64	—	—	5.75	9.34	61.95	3.45	16.99	36.89
EPX 64	—	—	6.79	10.38	—	3.69	—	—
EPN 100	—	—	6.49	10.08	66.95	3.99	19.95	38.95
EPP 100	—	—	6.39	9.98	65.50	3.59	17.95	38.95
EPZ 100	—	—	7.39	10.98	—	3.99	—	—
EPT 160	—	—	7.25	10.84	68.50	3.85	19.25	—
EPD 200	—	—	7.10	10.69	68.50	3.89	19.45	43.29
EES 1600	—	—	7.49	—	—	—	—	—
Tech Pan 25	—	—	4.65	—	44.50	3.69	—	—
VP 125	—	—	—	—	—	2.39	—	—
Plus-X 125	1.99	7.94	3.89	10.64	24.50	—	11.85	24.99
Tri-X 400	1.99	7.94	3.89	10.64	28.95	1.89	11.89	25.49
T-MAX 100	2.07	8.02	3.89	10.84	27.90	2.10	10.50	—
T-MAX 400	2.19	8.14	2.95	10.90	28.90	2.20	10.99	—
TMZ-3200	—	—	3.85	11.90	—	—	—	—
5071 Duping	—	—	5.75	9.34	35.85	—	—	—
8071 Type K	—	—	7.49	11.08	46.95	—	—	—
SO-366	—	—	5.99	9.58	59.95	—	—	—
Kodalith	—	—	4.99	—	23.95	—	—	—
Infra-red B&W 36	—	—	5.99	Infra-red color slide 36		—		14.49

KODAK PROFESSIONAL PRINT & SLIDE SHEET FILM

	4x5 (10)	4x5 (25)	4x5 (50)	4x5 (100)	5x7 (10)	5x7 (50)	8x10 (10)	8x10 (25)	8x10 (50)
VPL 100T	12.99	—	59.25	—	29.95	—	48.75	—	—
VPS 160	12.99	—	58.95	—	—	129	48.75	—	—
VHC 100	15.95	—	66.95	—	—	—	52.95	—	—
VPS 4111	7.99	—	—	—	—	—	28.95	—	128
VPS 4112 or 4114	13.99	—	68.95	—	31.50	—	53.75	—	250
Ekta 64D or 64T	14.95	—	64.95	—	28(D)	130(T)	53.95	—	240
Ekta 100 or Plus	14.95	—	67.95	—	32.95	—	55.95	—	249
Ekta 200	15.95	—	68.95	—	—	—	56.95	—	266
Tech Pan	—	29.95	—	—	—	100 sh.	—	94.50	—
Plus-X or Tri-X	—	11.95	—	47.95	—	77.50	—	41.95	79.95
TMX or TMY	—	12.99	—	48.95	—	79.95	—	42.95	—
Infrared (HIE)	—	36.95	—	—	—	—	—	—	—
Kodalith	—	—	—	29.95	25 sh.	57.75	—	—	103 (100 sh)
6121 Duping	—	—	61.50	—	63.50	—	118	—	220
7121 Type K	—	—	71.95	—	—	—	143.	—	277.
Readyload Film Holder	—	41.25	Film Packet 100D		—	41.25	NEW! 64T		44.95

AGFA COLOR PRINT FILM

	XRC 100	XRC 200	XRG 400
36 exp.	2.79	3.35	4.39
120 exp.	—	—	—

NEW! TRIADE PRINT FILM

	Ultra 50	Optima 125	Portrait 160
	5.29	5.29	5.29
	3.39	3.39	3.39

AGFA PROF. CHROME (RS)

RS	50	100	200	1000
36 exp.	5.29	5.69	6.75	8.85
100'		57.95	—	—
120	3.15	3.45	3.85	4.85
4x5/10	12.95	13.95	—	—

AGFA PROF. PRINT (XRS)

XRS 100	200	400	1000
3.85	4.35	4.69	4.49 (24)
41.95	42.95	—	—
2.49	2.79	2.99	3.99
13.89	—	—	—

AGFAPAN (B&W)

	25	100	400
	2.99	2.99	2.99
	—	21.95	23.95
	1.99	1.99	1.99
	—	9.49	9.49

KONICA COLOR PRINT FILM

	SR 100	SR 200	SR 400	SRG 3200	SRG 160	Infrared (B&W)
24 exp.	2.65	2.99	3.35	5.65	2.89	6.99
36 exp.	3.35	3.79	4.25	6.99	3.85	—
120 exp.	—	—	2.69	3.49	2.29	10.95

ILFORD PROFESSIONAL B&W ROLL & SHEET FILM

	20 exp.	36 exp.	97'	120	220 p.p.	4x5 (25)	4x5 (100)	8x10 (25)
PAN F	50	1.99	2.99	22.95	—	—	—	—
FP-4	125	1.49	1.99	13.95	1.89	24.99	12.20	43.79
FP-4 "PLUS"	125	1.89	2.99	22.95	—	—	—	—
HP-5	400				1.29	9.95	—	—
HP-5 "PLUS"	400	1.69	2.65	24.79	1.99	23.45	6.95	24.95
XP-1	400	1.49	1.99	19.95	1.69	—	11.99	42.95
XP-2	400	2.25	3.49	29.95	2.25	—	—	—
Delta	400	2.19	3.59	—	—	—	—	—

FUJI PRINT FILM

	CN 100	CA 200 HG	CH 400 HG	CU 1600	CS 100 Reala
24	1.85	2.35	2.29	3.49	2.99
24 w/p	7.80	8.30	8.24	9.44	8.94
36	2.25	2.99	2.99	4.99	3.69
36 w/p	10.20	10.94	10.94	12.94	11.64
120	1.69	—	2.85	—	2.99
220	—	—	—	—	6.49

FUJI SLIDE FILM

	RF 50	RD 100	RH 400	400	1600
	2.99	2.99	4.99	2.19	—
	—	—	—	—	—
	3.89	3.59	5.69	2.29	3.59
	6.99	6.59	8.69	—	—
	—	—	—	2.29	—
	—	—	—	100 -26.95	

FUJI PROFESSIONAL Authorized U.S.A. Stock House Dealer

	135-24	135-36	100'	120	220	4x5 (10)	4x5 (20)	4x5 (50)	8x10 (10)	8x10 (50)
VELVIA 50	4.99	6.49	—	3.69	7.85	15.60	—	68.90	56.95	275
RFP 50	—	3.99	57.99	2.59	—	14.95	—	66.95	49.95	245
RDP 100	—	4.69	60.95	3.09	7.25	14.25	—	64.95	55.95	260
RHP 400	—	5.99	83.99	4.99	—	—	—	—	—	—
RSP II 1600	—	8.25	—	—	—	—	—	—	—	—
RTP 64T	—	6.39	59.95	3.35	—	13.99	—	63.95	53.50	250
NSP 160	—	4.39	39.95	2.79	5.79	—	24.50	—	49.50	—
NLP 160	—	—	—	2.89	—	—	24.50	—	49.50	—
NHG 400	—	5.19	—	3.49	6.89	—	—	—	—	—
CDU Dupe	—	—	34.70	—	—	—	—	53.95	—	202
Internegative	—	—	63.75	—	—	13.79	—	63.50	51.95	244

POLAROID FILM & HOLDERS

Spectra (10sh)	8.69
600 (10 sheets) 8.69	SX-70 (10sh.) 8.89

Film Holders
*Free box of film w/purchase

405	74.95	550*	124.50
545*			142.95

Instant Pack Film 3-1/4 x 4-1/4

664 (8sh)	7.45	665 (8sh)	7.95
667 (8sh)	5.69	668 (8sh)	8.99
669 (8sh)	7.99	691 (8sh)	9.70

Pack Film 4x5

552	13.85	554	13.85
559			21.89

Instant Sheet Film 4x5

52 (20sh)	31.49	54 (20sh)	31.40
55 (20sh)	32.39	59 (20sh)	47.50
Prochrome (E6)			37.49

Sheet Film 8x10

803 (15sh)	103.50	804 (15sh)	103.95
809 (15sh)	103.50	809 (45sh)	304.00

MISC. FILM AND ACCESSORIES

FILM SPECIALS

Kodak GA-120	1.99
Kodak GA-36 50 Pack	139.95
NEW! GPF 120-160 ASA	1.99
Scotch (3M) Color Slide 100-36	3.49
KM or KR-135-36P	6.99
Fuji Instant FPC 10 Pak	15.95
Ilford FP4 135-20 1.49	135-36 1.99
Ilford HP5 120 1.29	220 1.99

DISPOSABLES

Fuji Quicksnap	7.95	w/Flash	11.95
Kodak Fling	7.95	w/Flash	11.95
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Panoramic (Stretch) 35			10.50
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FILM SHIELD (60 Rolls)			18.95

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Pakon 100	10.95	Pakon 500	24.50
2500	66.50	10,000	245.00
Pakon Slide Mounter			39.95
Gepe Anti-Newton: Glass Mts.			
35mm	6.49	6x45, 6x6	11.25
Cardboard Mounts Box 1000 Heat Sealed			120.00
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Automatic continuous print processor for B&W and color EP-2, RA-4, prints up to 8x10. 1,095.00

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- Automatic continuous print processor
- Variable speeds
- Will handle B&W, EP-2 & RA-4
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- Table Top Auto 3 Bath Processor
- Prints Done in 6 Minutes
- Takes only 1/2 Gal Per Solution
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Single Reel Sheet Film Kit			94.95
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40 SCA Processor (up to 30"x40")	990.00
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M65 End Cap (Closed) 14" Dia	26.20
M66 Wash Rim 14" Diameter	29.75
M40 Tube 20x24 8" Diameter	180.50
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M75 End Cap (Closed) 8" Diameter	21.00
M76 Wash Rim 8" Diameter	24.25

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RP 2000 Processor	7195.00

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48"x24"x5"	153.00	72"x28"x5"	255.00
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BESELER

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Polycontrast RC	44.95	16.75	70.50	10.50	35.89	79.50	318.95	104.95	34.95	71.50	119
Polyprint MW/RC	44.95	16.75	70.50	10.50	35.89	79.50	—	104.95	34.95	71.50	119
*Kodabromre RC	—	17.50	—	10.90	37.50	82.95	—	—	37.95	74.95	—
Panalure MW/RC	—	19.95	—	12.40	43.50	93.95	500 sh.	—	42.50	—	—
Polyfiber S.W.	44.95	17.99	69.50	9.50	32.50	—	152.50	—	32.50	64.25	—
Polyfiber DW	—	21.50	—	12.85	45.75	97.95	—	—	43.50	87.50	145
Ektalure D.W. "G"	—	—	—	15.40	53.75	—	—	—	51.95	108	—
Elite Fine Art	—	—	—	16.50	57.99	—	—	—	55.25	111.95	—
Extamatic S.W.	—	—	—	—	42.50	—	174.95	50 sh.	—	—	—
Extacolor Plus	—	21.99	—	7.59	27.55	—	—	21.95	27.20	56.75	102
Extacolor Prof	—	21.99	—	7.59	27.55	—	—	21.95	27.20	56.75	102
NEW RA—Portra	—	—	—	7.49	29.50	—	—	20.95	29.19	60.25	105
NEW RA—Supra	—	—	—	7.49	29.50	—	—	20.95	29.19	60.25	105
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NEW! Radiance	—	—	—	15.90	57.29	—	—	—	57.75	112.75	179

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Multigrade III RC	76.45	15.99	32.75	9.75	32.99	70.95	21.50	88.95	34.50	70.95	109
M.G. III DLX	76.45	15.99	32.75	9.75	32.99	70.95	21.50	88.95	34.50	66.95	115
MG Fiber S.W.	—	14.99	—	9.95	33.79	69.95	—	—	34.99	—	—
MG Fiber D.W.	—	20.95	—	12.40	47.50	99.95	—	—	44.95	91.50	140
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Galerie FB	—	23.75	—	13.99	48.95	—	—	—	49.95	99.95	—
NEW! Colorlux	—	—	—	—	83.95	—	—	—	85.50	182.00	—

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	5x7 (100)	8x10 (25)	8x10 (100)	8x10 (250)	8x10 (500)	8½x11 (100)	11x14 (50)	16x20 (10)	16x20 (50)	20x24 (10)	20x24 (50)
Multicontrast R.C.	14.99	9.25	33.50	74.50	—	36.75	33.50	16.25	70.95	29.95	107
Portriga Speed R.C.	—	10.35	34.50	—	—	—	36.50	16.95	—	—	—
Portriga Rapid D.W.	—	15.95	53.95	—	—	—	51.95	23.95	112.95	44.95	—
Brovira S.W.	—	10.39	33.50	—	142	—	35.50	—	—	—	—
Brovira D.W.	—	13.89	46.25	—	188	—	44.95	21.95	95.50	—	—
Brovira R.C.	—	10.39	35.50	—	157	—	35.95	16.95	—	—	—
Insignia Fine Art	—	16.99	63.50	—	—	—	58.95	28.99	—	48.95	—

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Variable Contrast R.C.	35.95	9.75	32.99	73.95	80.90	30.50	16.95	62.25	23.90
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Reversal 34 SG Super Deluxe	99.95	—	209	229	320

CIBACHROME

	4x5 (25)	8x10 (25)	8x10 (50)	8x10 (100)	8x10 (1000)	11x14 (10)	11x14 (25)	11x14 (50)	16x20 (10)	16x20 (50)	20x24 (25)
A II Pearl (CRC44M)	5.89	9.89	—	41.75	—	15.89	—	74.95	32.85	—	—
A II Glossy (CPSAK)	9.95	—	37.95	74.80	—	28.80	69.95	—	64.95	—	—
P-3 Pearl (CRC44M)				103	—	97	—	205	155		
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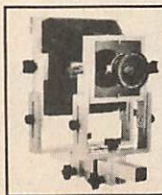

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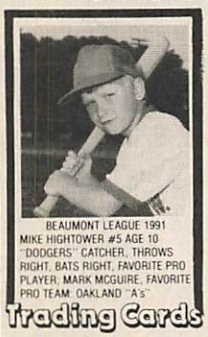

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35/2.8	104.95	28-70/3.5-4.8	114.95
50/1.7	57.95	35-135/3.5	389.95
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70-300/4.5-5.6	187.95	2X 300S OR L	179.95

FLASHES

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80PX Ring	227.95	250PX	89.95

GENERAL ACCESSORIES

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Auto Bellows III	163.95	Slide Copier	67.95
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223	603		622		8003
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667	5.69	11.38	SX70	8.75	17.35
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50/4	1099.00	100.00	999.00
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Hass. Accessories

Collapsible Pro Shade #40676	258.00
Series 93 Pro Shade	304.00
Flash Gun Bracket (ELM & ELX)	295.00
Flash Gun Bracket #45072	279.00
Hass. Pro Flash 4504	607.00
Tripod Quick Coupler	84.00
Hass. "Acute Matte" Screen	169.00
Quick-Focus Handle 1/CF 40-80	39.95
Lynn "C" & "CF" Focus handle (spec.)	28.95
SCA 390 Flash Adapter	141.00
Hass. Battery for ELM & ELX	64.00
Wide Camera Strap	29.95
The Hasselblad Manual by Wildi	36.95
Medium Format Photography by Wildi	32.95
50/7 Case	48.95
522 Case	456.00
540 Case	355.00
712 Case	552.00

Lynn Fast Focus Handle	24.95
Lynn Unjammer	24.95
Lynn Pro 60 Filter Adapt	69.95

BRONICA ETRSi SYSTEM

ETRSi W/120 Back Ei			CALL
W.L. Finder	90.00	ETRS Body	399.95
AE II Prism Finder	599.00	Prism Finder	299.00
High Eyepoint Fndr.	499.00	Rotary Finder	339.00
ETRS Screens	37.95	Sports Finder	359.00
40/4	CALL	50/2.8	CALL
75/2.8	CALL	100/4 Macro	CALL
150/3.5	CALL	200/4.5	CALL
250/5.6	CALL	500/8	CALL
70-140/4.5	CALL	Bronica 2X Converter	
120 or 220 Backs			CALL
Ei	249.00	120 Back E w/insert	CALL
Polaroid Back	199.00	35mm Back w/Inst.	299.00
Pro Lens Hood	248.00	Speed Grip E	148.00
Motor Drive	499.00	Org Lenshood	19.95
Motor Winder E	329.00	Auto Bellows	969.00
Automatic Extension Tubes ea.			FROM 229.00

SQ-A SYSTEM

NEW SQAI w/120a Back			CALL
SQ-Ai w/120 Back	CALL	SQ-AM w/120 Back	CALL
W.L. Finder	98.00	Prism Finder	378.00
MF Finder	448.00	ME Prism Fndr	528.00
AE Prism Fndr	648.00	Focusing Screen(s)	34.95
40/4 PS	1049.00	50/3.5 PS	949.00
65/4 PS	879.00	80/2.8 PS	639.00
110/4 PS	949.00	150/4 PS	999.00
200/4.5 PS	999.00	200/4.5	839.00
250/5.6 PS	1099.00	250/5.6	839.00
500/8 PS	5395.00	75-150/4.5	2999.00
140-280/5.6	3499.00	2X Converter	549.00
1.4x PS Converter	599.00	2x PS Converter	599.00
120/220 Back	299.00	120/220 Back Ai	349.00
Polaroid Back	249.00	35mm Back	359.00
Pro Lens Hood	268.00	Auto Bellows	998.00
Speed Grip	168.00	SQi Motor Drive	549.00
Org. Lenshood	42.95	Ext. Tube	from 298.00

GS-1 SYSTEM

GS-1 w/120 Back	CALL	Prism Finder	398.
W.L. Finder	98.	AE Rotary Prism	748.
AE Prism Finder	678.	65/4.0	CALL
GS1 Screens	44.95	110/4	CALL
50/4.5	CALL	200/4.5	CALL
100/3.5	CALL	500/8	CALL
150/4.0	CALL	120/220 Back	298.00
250/5.6	CALL	Speed Grip G	238.00
1.4/2x Converter	818.00	Org. Lenshood	34.95
Polaroid Back	288.00	Ext. Tubes	from 298.00
Pro Lens Hood	298.00	Auto Bellows	1098.00
Film Inserts	164.00	G-1 Speedlight	298.00

NPC POLAROID BACKS

MF-1 for Hasselblad	159.95
MF-3 for Mamiya RB-67	139.95
MF-4 for Mamiya RZ-67	149.90
MF-5 — ETRS/Si	118.90
MF-6 (SX-70) for RB-67	229.95
MF-14 for Bronica SQA	139.95
MF-15 for Bronica GS-1	179.95
Proback for Pentax 6x7	694.95

PENTAX 6x7

6X7 Body w/Mirror Lock up

Pentaprism Finder			C
TTL Pentaprism Finder			A
Folding Focusing Hood			L
Rigid Magnifying Hood			L
Right Angle Finder w/CS			L
Magnifier 2X w/CS			L

(SMC) 6X7 LENSES W/CASE *W/O CASE

35/4.5		200/4	
45/4		300/4	
55/4		400/4 ED	
75/4.5	C	500/5.6	C
75/4.5 SHIFT	A	600/4	A
90/2.8	L	800/4	L
105/2.4	L	800/6.7 ED	L
120/3.5 SOFT		1000/8	
135/4 MACRO		1.4X Conv.	
165/2.8		2X Conv	
165/4 LS		2X Conv F/6x7	178.95

6X7 CLOSE UP ACCESSORIES

Ext. Tube (Outer)	CALL	Ext. Tube (inner)	CALL
Hellicoid Extension Tube w/Case			CALL
Auto Bellows	CALL	Slide Copier	CALL

6X7 GENERAL ACCESSORIES

Adapter K F/Pentax Bayonet Mount Lenses			
6x7 Case	CALL	6X7 Lens Hood	C
Hand Grip	CALL	Focus Ring A/B	A
AF400T Bracket			A
Metal Trunk Case			L
Quick Shoe Set			L
Remote Batt Cord			
6X7 Camera Strap			

PENTAX 645

645 Body	CALL	120/220 Hoider	C
Magnifier w/CS	CALL	Focusing Screens	A
70mm Film Holder Complete Set			L
Right Angle Finder (Refconverter)			L

PENTAX (645) SMCP-A LENSES W/CASE

35/3.5		150/3.5	
45/2.8		200/4	
55/2.8	C	300/4 ED	C
75/2.8	A	600/5.6 ED	A
75/2.8 LS	L	80-160/4.5	L
120/4 Macro	L	1.4X Conv.	L
135/4 Leaf		2X Conv.	

645 CLOSE UP ACCESSORIES

Auto Extension Tube Set w/CS			C
Auto Bellows			A
Hellicoid Extension Tube w/CS			L
Reverse Adapter Set			L
58mm Reverse Adapter			
Reverse Attachment			

645 GENERAL ACCESSORIES

Remote Batt. Pack			C
AF 400T Bracket	CALL	Quick Shoe Set	A
Adapter K (For 645 Lenses on K Mount)			L
Adapter 645 (For 6X7 Lenses)			
645 Lens Hoods	CALL	645 Grip	
Pentax 645 Soft Case			
Pentax 645 Metal System Case			
Pentax 67mm Circular Polarizer			

STUDIO EQUIPMENT

Bowens Monolites

Comp. w/power & sync. cord & flash tubes

0204 Monospot	1089.95		
0226 Super Bolite Outfit	679.95		
0251 Monocell Slave Unit	26.95		
0330 Infra Red Trigger Set	159.50		
0336 Gobo/Filter Kit for Mono	134.95		
0400 Monolite Voyager	768.95		
0405 Prolite 41A	397.95	0406 Prolite 82	544.95
0406 Prolite 41	397.95	0409 Prolite 100	588.95
0407 Prolite 60	493.95	0410 Prolite 120	898.95
0460 Basic Prolite Loc. Kit	458.95		
0461 Prolite 41A Loc. Kit	1474.95		
0462 Prolite 41 Loc. Kit	1714.95		
0463 Prolite 60 Loc. Kit	1994.95		
0464 Prolite 82 Loc. Kit	2134.95		
0465 Prolite 100 Loc. Kit	2254.95		
0417 Omni Cell Slave Unit	44.95		
0426 Spill-Kil Reflector F/Prolite	31.75		
0427 Key-Lite Refl. F/Prolite and Voyager	42.50		
0428 Maxi-Lite Reflector F/Prolite	38.50		
0429 Mono-Snoot Refit. F/Prolite	38.90		
0430 Softox 60 Refl. F/Prolite	94.90		
0436 Soft Lite Reflector F/Prolite	77.95		
0437 4-Way Reversible Barndoor/Gel Holder F/Maxi-Lite	119.95		
0438 Set of 12 Color Gels F/0437	24.90		

BOGEN COPY SYSTEMS

0100 Copy Tran	319.95		
0101 Bowens Illumitran 3S	599.95		
0103 Bowens Illumitran 3-SC	899.95		
1870 Technical TC-1 Copystand	229.95		
1890 Technical ST-5	99.50		

BOGEN CAMERA STANDS

0720 CS-1	238.95	0836 Salon 230	1125
0815 Mini Sal 180	469	0841 Super Salon	1425

BOGEN BOOMS, CLAMP & ARMS

2945 Mini Boom Kit	42.95		
3077 Wall Mounting Boom Arm	77.95		
3085 Boom Assembly (3 Piece)	73.95		
3087 Heavy Duty Boom w/3071 Stand	204.95		
3090 Super Boom w/3071 Stand	329.95		
3394 Super Boom w/3070 Stand	529.95		
3395 Super Boom w/3075 Stand	699.95		
2900 Super Clamp w/Standard Stud	22.95		
2905 Swivel Umb. Adapt.	15.90		
2906 Extended Arm	14.95		
2904 L-Bracket f/Shelf	9.95		
2910 Sup. Clamp w/3025	37.95		
New 2929 Magic Arm	86.95		
2930 Magic Arm	54.95		
2935 Articulated Arm	26.95		

LIGHTFORM LIGHTWEIGHT PANEL SYSTEMS

(Consists of frame & fabric)

	P6	P15	P22	P32	P42
Black	28	36	44	67	78
White	29	38	52	76	95
Silver	40	48	67	107	118
Gold	40	48	67	107	118
Translucent	28	36	44	67	78
Black/White	33	43	57	83	103

FRAMES

P6	P15	P22	P32	P42
24.95	33.95	36.95	56.95	62.95

FABRICS

	P6	P15	P22	P32	P42
Black	8	12	19	26	34
White	10	18	27	36	45
Silver	22	27	40	68	83
Gold	22	27	40	68	83
Translucent	8	12	19	26	34
Black/White	11	20	31	42	55
White Wind	—	29	49	65	79
Black Wind	—	22	37	46	56
Translucent Wind	—	22	37	46	56

LIGHTFORM ACCESSORIES

6160 EC-1: Clamp	18.95/161 P22-L Legs (set of 2) 27.95
6162 DC-6: Double Clips (set of 6)	13.95
6165 TC-6: T Clip (set of 6)	13.95
6166 TS: Turf Spike (2)	9.50
178 TB2: Travel Bag (med)	44.95
6168 TB3: Travel Bag (large)	55.95
6172 UC: Universal Clamp	33.95
6174 12"x12" Mirror	31.95
6300 Bounce Box Kit	619.95

SUNPAK MONOLIGHT SYSTEM W/USA WARRANTY

MS-2000	203.95	MS-4000	254.95
6" Reflector	19.95	12" Reflector	39.95
16" Reflector	47.90	6" 4-Way Barndoor	70
12" 2-Way Barndoor	66	16" 2-Way Barndoor	72
6" Snoot	28.95	Flash Tube Cover	14.95
6" Grid	39.90	12" Grid	68.95

PHOTOFLEX LITEDOME

Extra small 12"x16"				40.95
Small 16.5"x22"				59.90
24"x32" (M)	74.90	36"x48" (L)		111.95
Extra Large 54"x72"				224.96
ON CAMERA XTC (specify size)				18.71

MULTIDOME

16.5"x22"	97.95	24"x32" (M)	134.90
36"x48" (L)	191.90	54"x72" (XL)	329.96

HALFDOME

Sm. 9"x35"	93.90	Med. 15"x55"	149.90
Large 21"x85"			206.21

BRITTDOME

30"	82.46	45"	119.96	60" 157.46

UMBRELLA

	30"	45"	60"
Hot Silver	29.96	52.46	78.71
White Satin	11.96	17.21	—
Adj. Reflex	26.21	41.21	—
Convertible	22.46	33.71	41.21

LITEDISC

	12"	22"	32"	42"	52"
Wht/Trans	15	22.46	33.71	48.71	68.95
Wht/Gold	15	26.21	44.96	52.95	74.96
Wht/Silver	15	26.21	44.96	52.95	74.96
Silver/Blk	—	25.46	43.46	52.46	74.96
LiteDisc Holder					29.95
4ftx74 White/Gold Oval Disc					82.46
4ftx74 White/Silver Oval Disc					82.46

LITE PANEL

FRAMES

	39"x39"	39"x72"	77"x77"	x77"
	20.96	29.96	50.96	

FABRICS

	39"x39"	39"x72"	77"x77"	x77"
Black	11	15	26	
White Translucent	11	15	26	
White Reflective	13	16	28	
White/Black Revers.	17	25	42	
White/Silver Revers	24	30	50	
White/Gold Revers	24	30	50	
Mail & T Clamps		14.96		
Connector Clips (6)		8.21		
Paneleps (set of 2)		18.71		

ROKUNAR SP STUDIO SYSTEMS

WRITE FOR FREE SP SYSTEMS CATALOGUE

HOME STUDIO KIT
Suggested Retail Price Over $450 $314.95

HOME PORTRAIT KIT
Suggested Retail Price Over $600 $399.95

COMMERCIAL KIT
Suggested Retail Price Over $700 $489.95

LOCATION KIT
Suggested Retail Price Over $900 $589.95

ACCESSORIES

Strobe Units

SP-72 - GN 72 AC Strobe fits AC socket 22.95
SP-100 - GN 100 AC Strobe fits AC socket 49.95
SP-920 - GN 92 AC Strobe with Modelling Light 89.95
SP-147 - NEW GN 147 AC Strobe Variable Power 84.95
SP-150 - GN 150 AC 4 Tube Strobe with Twin Slaves . . . 129.95
POWER BANK - Powers up to 4 SP100 . . . . . 79.95

LIGHT STANDS • LIGHT STANDS

PHOTOFLEX

Litestand (Ultra Light Weight)	39.95
Backlight Stand (34" 2 Sect.)	37.95
Lightstand (6' 4 sect.)	39.95
Lightstand (Light Wt./7'4 sect.)	42.95
Lightstand (Medium Wt./8'3 sect.)	49.95
Lightstand (Heavy Wt./11'4 sect.)	8.95
Strobe Arm 8.95	Weight Bag 8.95

SLIK MS103 LIGHTSTAND 59.95

Titall MADE IN THE U.S.A.

LE10 Heavy Duty Stand	48.95
LE20 Professional Stand	63.95
LE30 Professional Stand	78.95
LE12 Professional Background Stand	78.95

beattie Interscreens

	Plain	w/Grid
Hass. 500CM ELM-X	130.50	143.95
Hass. Split Image	166.50	171.50
Mamiya RB67	120.50	125.95
Mamiya RZ67	129.50	134.95
Mamiya 645	120.50	125.50
Mamiya 645 Super	120.95	125.95
Mamiya C330S	106.00	109.95
Bronica SQ-A	104.50	109.50
Bronica ETRS, ETRSi	121.45	125.95
Bronica GS-1	104.95	109.95
Pentax 6x7	124.95	129.95
Pentax 645	104.50	109.50
Rollei SLX-6006-8	106.50	109.95

BOGEN STANDS

3095 Back Light Stand	18.95	3072 12' Tall Steel Cine	110.95
*3104 Adjustable Pole F/3095	16.95	3075 12' Wind Up Stand	467.95
*3089 6' Bantam Stand	35.95	3078 13' Stand	71.95
3353 7' Retractable	38.90	*3351 8' Air Damped	52.95
*3097 7.5' Liteweight Pro	37.50	*3082 13' Stand w/Casters	91.50
3071 7'6" Steel Cine	118.95	*3352 13' Air Damped w/Casters	108.50
*3086 8' Stand	42.95	3079 16' Super Stand	172.95
3070 8' Wind Up w/Casters	319.95	3076 17' 6-section stand	86.90
3073 10'½" Steel Cine	109.95	*For Above Stands in Black Add $7.95	

TRIPODS • TRIPODS • TRIPODS

BOGEN w/3025 w/3028 w/3029 w/3047

	HEAD	HEAD	HEAD	HEAD
NEW 3411*	64	75	78	86
3001*	65	76	79	97
3011*	77	87	91	109
3021*	95	105	109	127
3033*	134	145	148	166
3036*	148	158	162	180
3046*	132	143	146	164
3051*	173	184	187	205

3008 Table Top w/Ball Hed 24.95
3232 Car Window Pod 18.95
3060 Super Pro w/3057 Head 349.95
*For Black Anodized Finish add 9.90

MONOPODS

	WITHOUT HEAD	W/3025 HEAD	W/3232 HEAD
3016	21.95	37.95	34.50
3018	26.95	42.95	39.50
32.30	56.50	61.95	58.95

FOR MONOPODS IN BLACK ADD $5.00

BOGEN HEADS

3009	17.95	3028	28.95
3025	27.50	3029	32.95
3026	24.95	3039	114.95
NEW 3030	39.95	3047	49.95
3055	35.95	3057	108.95
3265	53.95	3232	12.95

BOGEN TRIPOD ACCESSORIES

3155 Lightweight Tripod Spreader			24.95
3279 25" Tripod Bag			24.95
3280 35" Tripod Bag			29.95
3281 45" Tripod Bag			34.95
3044 Carry Strap	12.95	3156 Fold AutoDolly	104
3056 Auto Dolly	77.95	3296 Quick Release	24
3295 Anti Theft Lock Plate			64.95

Linhof (w/o HEADS)

Light Weight Pro (3319)	207.95
Profi-Port (3449)	217.95
Expert Tripod (Twin Shank) (3317)	419.95
Quick Fix II w/plate (3854)	106.95
NEW Quick Fix I (3859)	98.95

LINHOF BALL HEADS

Profi II (3676)	216.95	Profi III (63675)	304.95
Ball Head I (3677)	94.95	Precision II	CALL

PAN HEADS

Reporter	CALL	Amateur I	CALL

CULLMANN

2101	41	2503	132	2902	90
2102	44	2504	92	2903	124
2104	52	2901	109	2904	166
2500	98	2701 Unipod 29		1747 Unipod	58
2712 Magic 1	117	2722 Magic 2			143
Tounno Set	102	Table Tripod			39

Titall MADE IN THE U.S.A.

Tiltall Professional (LE01)	99.95
Tiltall Anniversary (LE04)	CALL
Tiltall Junior (Leo2)	81.95
NEW Tiltall Studio Tripod (LE06)	CALL
Tiltall Monopod	27.50

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FX — 119
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AL-1 — 149
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AT-1 — 129
AE-1 FROM — 149
AE-1 NEW IN BOX — 289
AE-1 PROGRAM FROM — 189
A-1 FROM — 359
T-70 — 179
T-80 — 279
CAN 50/1.8 — 34
CAN 50/1.8 BREECH NEW — 49
VIV 200/3.5AF — 139
CANON 300/4.0 L — 1039
CAN FLORIDA 300/5.6 — 499
CAN 500/8.0 — 379
CAN L- 800/5.6 — CALL
CAN 70-210/4.0 — 189
CAN FL 19/3.5 — 269
CAN FL 55/1.2 — 149
CAN FL 100/3.5 — 159
CAN FL 135/3.5 — 39
CAN EX 35/2.5 — 219
CAN EX 85/3.5 — 79
CAN EX 125/2.5 — 89
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SERVO EE FNDR — CALL
SPEED FNDR — CALL
MOTOR DRIVE MF — CALL
WINDER F — CALL
FOCUSING SCREEN — CALL
250 FILM CHAMBER — CALL
250 BULK LOADER — CALL
DATA BACK F — CALL
ASST. CORDS — CALL

* CONTAFLEX *

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CONTAFLEX 1 — 69
CONTAFLEX S BLK — 279
CONTAFLEX S W/45/2.8 — 349
CONTAFLEX SUPER W/50/2.8 — 449
CONTAFLEX SUPER BC — —
WITESAAR 50/2.8 — 239
PRO TESSAR 35/2.2 — 109
PRO TESSAR 85/4.0 — 119
PRO TESSAR 115/4.0 — 69
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ZEISS MINOCULAR — CALL
35 MM BACK — CALL
ZEISS IKOPHOT METER — 59
CONTAFLEX 126 W/45/2.8 — 89
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ELECTRONIC — CALL
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DISTAGON 25/2.8 — CALL
DISTAGON 35/2.0 — CALL
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PLANAR MACRO 50/4.0 — CALL
PLANAR BLITZ 50/2.0 — 189
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TESSAR 115/4.0 — CALL
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BELLOWS #1 — CALL
SONNAR 135/4.0 — 219
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OLYMPIA SONNAR 180/2.8 — CALL
OLYMPIA SONNAR 250/4 — CALL
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ZEISS MICROSCOPE ADAPT — 159
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* MIRANDA *

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SENSOREX — 109
SENSOREX-EE — 169
MIRANDA 174.0 NEW — 289
SOLIGOR 21/3.8 — 179
TAMRON 21/4.5 — 189
MIRANDA 135/2.8 — 49
MIRANDA 180/3.5 — 209
SOLIGOR 80-230/4.5 — 119
SOLIGOR 2X — 19
MIRANDA FINDERS — CALL

* NIKON *

NIKOREX ZOOM-35 — CALL
NIKOMOS II — 219
NIKOMOS III — 289
NIKOMOS IV-A — 219
FT-N — 139
FT-3 — 189
F WIPRISM NIPPON KOG — 279
FOTOMIC FT — 279
SPEEDY MAGNY 100 — CALL
NIKON F-36 MOTOR NEW — CALL
EL-2 & EL-W — CALL
NIKON AW-1 WINDER — 119
F2 W/DP-1 NEW — CALL
F-2 TITANIUM H-MD — —
W/MD-100 & MB-100 — CALL
F2-A — CALL
F2-AS — CALL
F2-S — CALL
F2-SB — CALL
NIKON MD-2 W/MB-1 — CALL
FM FRON — 229
FE FRON — 299
NIKON MD-11 — 139
FE-2 — 379
FA — CALL
NIKON MD-15 — CALL
FG FRON — 209
NIKON MD-14 — 219
EM — 109
NIKON MD-E — 89
F-3 AF W/DX-1 — 769
NIK 7.5/5.6 W/FINDR — 649
VIVITAR 252/5.8 — 119
NIK 58mm/1.4 W/HD — CALL
NIK 50/3.5 MACRO — 159
NIK 5.5/3.5 CM MACRO — CALL
NIK 105/4.0 — CALL
NIK 200/5.6 MEDICAL — 589
NIK 300/4.5 — 379
NIK-ED 200/2.0 — 2479
NIK 500/8.0 — 339
NIKKOR 1000/11.0 — —
NIPPON KOGAKU OLD — CALL
NIK 25-50/4.0 — 209
NIK-E 70-210/4.0 — 249
SIGMA APO 50-200/3.5 — 169
NIK-ED 80-200/2.8 — CALL
NIK 85-250/4.0 — 529
NIK TC-200 — 109

ACC. F/NIKON F-2

DW-1 W/L FNDR — 59
DW-2 EX — 259
DE-1 FNDR — 139
DA-1 FNDR — 269
DP-12 FNDR — CALL
DS-12 SERVO — 189
DH-1 NICAD CHARG — 139
MD-2 W/MB-1 — 309
MD-3 W/MB-2 — 339
MH-1 NICAD CHARG — 99

* OLYMPUS *

OM-10 — 99
OM-G — 119
OM-1 — 189
OM-2 — 209
OM-1/N & OM-2N — CALL
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PNTX 100/4.0 MACRO — 299
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110 SUPER — CALL
18/2.8 — CALL
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24-40/2.8 — CALL
SOLIIGOR 1.7X — CALL
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110 FLTRS & HOODS — CALL
110 ALUMINUM CS — CALL
110 GADGET BAG — CALL

* ROLLEI *

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FOCUSING SCREENS — CALL

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* YASHICA *

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CANON 25/3.5 — CALL
CANON 28/3.5 — 262
CANON 35/1.5 — CALL
CANON 35/2.0 BLK — 289
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CANON 50/0.95 — CALL
CANON 85/1.8 — CALL
CANON 85/1.5 — CALL
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CAN 300/4.0 W/BELLOWS — CALL
CAN 400/4.5 — —
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CAN 1000/11.0 — CALL
CAN MIRROR BOX — CALL
CANON COPY STAND #3 — CALL
CAN RAPID WINDER — CALL
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ZEISS PANFLEX W/CS — CALL
ZEISS 135/3.5 MACRO — CALL
ZEISS 180/6.3 — CALL
OLYMPUS SONNAR 180/2.8 — CALL
W/FLEKTOSKOP W/CS — CALL
ZEISS TELE-TESSAR 300/8.0 — —
IN DIRECT MOUNT — CALL
ZEISS 2X (RARE) — CALL
FICONTAX 1-A CLOSE-UP — CALL
FICONTAX II-A AUTO-UP — 169
ZEISS 35/2.8 T* — CALL
COMPLETE W/CASE — CALL

NIKON RF

NIKON S W/50/1.4 DUMMY — CALL
NIKON S-2 — 529
NIKON S-3 — 739
NIKON SP — CALL
NIKON SP W/MOTOR IN BOX — CALL
NIKON 25/4.0 W/FNDR & HOOD — CALL
NIKKOR 28/3.5 BLK — CALL
NIKKOR 35/2.5 — 179
NIKKOR 50/2.0 — 89
NIKKOR 50/1.4 — 159
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NIKKOR-T 350/4.5 W/HD — CALL
NIKKOR 500/5.0 W/HD — —
THE "ATOMIC NIKON" — CALL
NIKON REFLEX HOUSING — CALL
NIKON REPRO KIT PA W/CBA — CALL
NIKON MICROFLEX — CALL
NIKON SP METER — CALL
NIKON CLOSE-UP SET — CALL
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W/MARUYA COPY STAND — CALL
NIKKOR 85/1.5 — CALL
NIKKOR 105/2.5 — 269
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* LEICA *

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(D) — 459
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III-C LITTAWAFFEN W/ — —
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M-2 — 459
M-2 BLK — CALL
M-2 MOTOR — CALL
M-3 DOUBLE — 339
M-3 SINGLE — 559
M-4 W/7003/K — CALL
M-4 — 869
M-4 BLK ENAMEL — CALL
M-4 BLK SOL ANNIV. — CALL
M-4 50th ANNIV. CANADA — CALL
M-4 W/50/2.0 DUMMY — CALL
M-4-P ANNIV. OUTFIT — CALL
M4-P EVEREST #2 — CALL
M4-P — 1029
M4-P W/MOT — 879
M4-2 BLK. W/ELMAR — CALL
M4-2 W/50/1.4 CALO — CALL
IN BOX NEW — CALL
M-5 — 989
M-5 50th ANNIV. — CL
CL — 479
MINOLTA CLE W/3 LENSES — CALL
W/FLASH W/CASE — CALL
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LEICAFLEX BLACK — CALL
LEICAFLEX SL — 379
LEICAFLEX SL-2 — CALL
LEICAFLEX SL MOT — CALL
MOTOR F/SL — CALL
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R-3 MOTOR — 429
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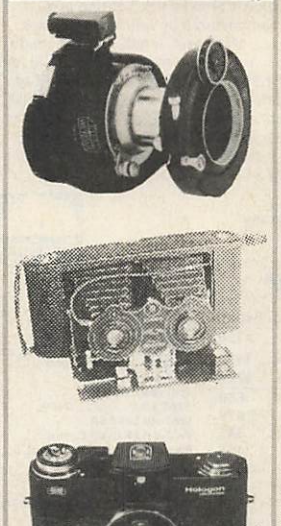
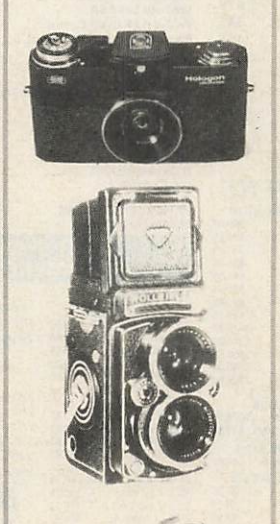
2-R-3 MOT CONSECUTIVE — CALL
SERIAL NO. NEW IN BOX — CALL
R-4 — 479
R4-S — 669
R-5 — 1339

TRADE & USED DEPARTMENT





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STEREO BAR (FIAME) — CALL
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* HALF FRAME *

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* STEREO *

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GRAFLEX CROWN GRAPHIC — 279
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KEW TAIR 30/4.5 — 419
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KIRN BIJU 8X12 — CALL
KODAK ORIGINAL — CALL
KODAK PANORAMA — CALL
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ZEISS SUPER IKONTA B — 339
ZEISS SUPER IKONTA W — CALL
ZEISS SUPER IKONTA BX — CALL
ZEISS IKOFLEX ORIGINAL — 339
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* ROLLEI *

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BAY IV ROLLEIPOL — CALL
ROLLEI TELE — CALL
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ROLLEI 16 — CALL
ROLLEI MUTAR 0.7X — CALL
ROLLEI MUTAR 1.5X — CALL
ZEISS DUONAR 2X BAY-III — 339
ROLLEINAR 0.35 — 229
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ROLLEI ACC. — CALL

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6006 W/80/2.8 — 1689
DISTAGON 30/3.5 — 1979
DISTAGON 60/4.0 W/SHUTTER — 1699
CAMURA 35/3.5 — 1079
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EXT. TUBE — 99
120 BACK — 219

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195 W/144/5.6 — 389
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BUSCH PRISSMAN D — 319
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DEARDORF 8X10 — CALL
ERIDIAN 45-B — 269
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GRAFLEX 4X5 BACK — 149
BEATTIE 70 MM BACK — 189
LACASTER INSTATOGRAPH — —
4X5 PLATE VIEW — 359
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MICROSCOPE — 279
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KODAK 800 — 1299
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We have a great assortment of used cases in old, and discontinued cameras, please call for availability and price.

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The **BASIC FlashPoint Outifit** includes one generator, one Flash Head, one **FlashPoint** black-pro 9' lightstand, one 45" ***ribless opaque*** umbrella and one sync cord.

The **EXPERT FlashPoint Outfit** includes one generator, two Flash Heads, two **FlashPoint** black pro 9' lightstands, two 45" ***ribless opaque*** umbrellas and one sync cord.

Speedotron

SPEEDOTRON BLACK LINE	Basic	Expert
Speedotron 1205 (102 Hd)	1320.	1630.
Speedotron 2401B (102 Hd)	1615.	1930.
Speedotron 2405 New (102 Hd)	1815.	2130.
Speedotron 4803 (106 Hd)	Basic	2435.
4803 (106, 102 Head)	Expert	2750.
812 690.	1205	998.
2403B 1495.	4803B	2000.
Speedotron 105 Quadhead		867.
Speedotron 106 Head (4800 w.s.)		399.
Speedotron 102 Head		277.
Speedotron 202 VF Vari-Focus		360.

SPEEDOTRON BROWN LINE			
D402	Call	D604	Call
D802B	Call	D1204	Call
D1604	Call	Tri Level Control	Call
D402 (w/M3U Head)	Basic		430.
D402 (w/M3U & MW3R Hd) 1 Umb	Expert		558.
D604 (M90Q Head)	Basic		560.
D604 (M90Q, MW3R Head) 1 Umb	Expert		676.
D802B (w/M90Q Head)	Basic		604.
D802B (w/M90Q, MW3R Hd.)	Expert		720.
D1204 (w/M11 Head)	Basic		767.
D1204 (w/M11, M90Q Head)	Expert		948.
D1604 (w/M11Q Head)	Basic		899.
D1604 (w/M11Q, M90Q Head	Expert		1070.
14220 7" Univ Reflectors			17.95
14221 7" Black Reflector			17.95
14219 7" 45° Reflector			22.95
14225 7" 11½° Reflector			22.95
14230 16" Reflector			25.95
14231 16" Sports Reflector			42.95
14235 20" Reflector			36.95
14241 7" Honeycomb Grid			25.95

220 Volt Users *We will consult you for your lighting in any foreign country.*

dyna-lite

Dynalite Outfits	Basic	Expert
M800E (Mini-Head 1200 w.s.)	945.	1230.
M800E (2400 w.s. Fanhead)	1035.	1410.
M1000X (2400 ws Fanhead)	1354.	1729.
Dynalite M800E		660.
Dynalite M1000X		979.
Dynalite Fan Head 2040 (2400 w.s.)		345.
Dynalite Bi-Tube Head (2400 w.s.)		465.
Dynalite Quad Head (9600 w.s.)		1139.
Dynalite Barn Door Set		58.
Dynalite Grid Holder		33.
Dunalite Angle Reducer		23.
Dynalite Grid Spots (3 pc)		135.
Dynalite 14-ft. Head Ext. Cable		42.

Profoto

STOCKHOLM SWEDEN

Profoto Lighting Outfits	Basic	Expert
Pro Acute 6 (PA Head)	1426.	1790.
Pro Acute 12	1899.	2249.
Pro 1200 5A (PF Hd Comb.)	3695.	4795.
Pro 2400 5A (PF Compl.)	4795.	5695.
Pro 4800 5A (Bi-Tube Compl.)	5999.	
Pro Pact 300 (w/s monobloc)		689.
ProFoto Acute 6	New	989.
ProFoto Acute 12	New	1529.
1200 5A 2669.	2400 5A	3999.
ProFoto 4800 5A		4800.
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ProFoto Pro Bi-Tube Compl.		1359.
Pro PA Head (For Acute)		349.
Pro PAF Head (For Acute)		429.
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Pro 5 meter ext.		155.
Pro 10 meter Ext.		200.
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Bitube Flashtube		229.

BALCAR®

Balcar Lighting Outfits	Basic	Expert
MiniStar (105 1500ws Head)		
Star I (105 3200 w.s. Head)		
Star II (105 3200 w.s. Head)		
Super A1200 (105 Head)		
Super A2400 (105 head)		
Star 3 (2 bitube 640000S)		
P4 pack AC (PSU 3-800WS)		
P4 Pack AC (PSU-4 1600 WS)		
NEW Focusable Z-Head 3200 w.s.		
Opalite Complete w/Deflec. & Diffuser		
Spot Projector with Lens and Case		
Video/Flash Soft Box 2'x3'		
Jumbo Umbrellall 61° Wht. or Zebra		
Umbrella-Standard 41° Wht. or Zebra		
Umbrella-Portable 32° Wht. or Zebra		
Grid Spots (4 pc)		
Grid Spots (5 pc)		
Diamond Box Reflector System		
Standard Barndoor (7" Refl)		
V-PLB 65 Prisma		
V-PLB 110 Prisma		
R-50		
4 M (13') head ext.		
8 M (26') head ext.		
Microlite Fiber Otic		
New - Mini-2 Monobloc		
LFX 30 Refl.		

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Small 102.00	Large	282.50	
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Maxi Silver 80.	White	68.00	
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Maxi Silver Convertible		93.50	
Speed Rings		Call	

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Small Louvers	190.00
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X-Small	Call	Small	Call
Medium	Call	Large	Call
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Large	Call	X-Large	Call

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Medium			Call

BRITTDOME

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60°	Call		

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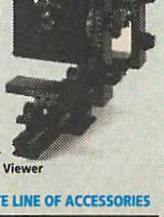

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24,000 W/S HEADS

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#003	Q251.95	#004	Q263.95

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High Spd Module #054	117.95
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#0410 Prolite 120	899.95
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#0461 3-41A Kit	1479.95
#0462 3-41 Kit	1719.95
#0463 3-60 Kit	1995.00
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Flash Tube Cover		16.95
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Tota-Lite (T1-10)	Call
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V-Lite (V1-10)	Call
P-Lite (P1-10)	Call
I-Lite (I1-10)	Call
For Other Accs.	Call

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ECT	3.50	FCZ	18.95
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Fabric	15x15	42x42	42x78
Hazy Sun (Shoot Thru)	4.00	14.00	18.00
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LIGHT STANDS and UMBRELLAS

BOGEN

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3095 Backlight Stand	19.95
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3362 8' Air Cushion Black	55.95
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3361 8' Blk	44.94
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3363 13' Air Cushion Blk	111.95
3082 13' w/Casters	91.83
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3364 13' w/o Casters (Blk)	79.95
3365 13' w/Cstrs (Blk)	98.14
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3379 Super Stand (Blk)	191.27
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3088 Casters	28.95
9545 Casters	36.95
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3090 Super Boom	342.00
3390 Super Boom Blk	349.95

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	Trans	Gold	B&W
P6	28.	29.	40. 33.
P15	36.	38.	48. 43.
P22	44.	52.	67. 57.
P32	67.	76.	107. 83.
P42	78.	85.	118. 103.

FABRICS

P6	8.	10.	22.	11.
P15	12.	18.	27.	20.
P22	19.	27.	40.	31.
P32	26.	36.	68.	42.
P42	34.	46.	83.	55.

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6160 EC-1 Clamp	18.95
6172 Univ Clamp	33.90
6161 Legs (6)	27.95
6165 T Clips (6)	13.95
6162 Double Clips (6)	13.95
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6168 Lrg Travel Bag	55.95
6174 12" Mirror	31.95
6300 Bounce Box	619.95

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9 feet AC	98.95
11 feet AC	118.95
13 feet AC	128.95
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7 feet 57.95	8 feet 61.95
9 feet 63.95	11 feet 86.95

Westcott

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32"	62.95	45"	75.92
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Halo Keylights	Add $3.00		
Halo Gold	Add $8.00		

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24"	76.95	28"	79.95
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50"			214.95
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28"	93.	28" rec	104.

COLLAPSIBLE UMBRELLAS

43" 26.95

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45x45x72" 399.95

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20"	26.95	30"	44.95
42"	53.95		
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photek

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40"	39.95	54"	48.95
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14/39 Compact			52.95
18/51 Compact			70.95

Photogenic

New PHOTOMASTER Super Compact Portable Light Systems

- Built-in Photo Slave
- 2-Channels with 4 Outlets
- Total Power Output Flexibility
- Proportional Modeling Lights

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Photomaster 800 WS	624.	790.
Powerlight 600 Monolite		455.
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PM82Q		930.
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AE66 16" Satin Reflector		65.
AE79 24" Satin Reflector		140.
A10166 Background Reflector		24.
32FR 32" Soft Box		149.
Photomaster 400 WS Pack only		355.
Photomaster 800 WS Pack only		445.
Photomaster 400 WS Flash Head		139.
Photomaster 800 WS Flash Head		189.
16" Softlight Head with 16" Reflector		209.
Fresnal w/barn door allows you to place a 20° soft spot		58.
Set of 2 snoots 42.	One Snoot	24.
Diffuser glass (58301)		10.80

MINI SPOTS

Mini Spot #780UA	119.95
Fev Lamp (3200K)	18.95
BEJ Lamp (2800K)	14.95

PHOTOGENIC ACCESSORIES

7801 Diffuser	15.
7802 Snoot	30.
7804 Barndoor	40.

NOVATRON High Efficiency Studio Lights

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Free Novatron Slave w/Purchase of Any Novatron Kit

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#10-500 Model 500	296.00
#10-600 Model 600	388.00
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ALL HEADS INCLUDE FLASH-TUBE & MODELING LAMP

500W/S

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#2010 Head w/1 Stop	112.00
#2020 Head w/2 Stops	112.00
#2030 Bare Tube Head	132.00
#2060 16" Soft Head	140.00
1000 W/S	
#2800 Standard Head	79.95
#2100(N) Std. Head	100.00
#2110 Head w/1 Stop	120.00
#2120 Head w/2 Stops	120.00
#2130 Bare Bulb Head	148.00
#2160 16" Soft Head	144.00
#2140 3-Way Switch Hd	132.00
#2630 FC 1600 ws Fan Hd	216.00

FUN KITS

K-152C 351.20	K-242C 391.20
K-152M 415.20	K-242CM 455.20
Above Kits w/Hard Case Add 49.	

Mini Pro Kit
#60-400-VR 2C 552.00

PRO KITS WITH 3 HEADS

61-300-3C 720.	61-440VR-3C 880.
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68-600-3	839.95
68-1000-3 1160.	68-1040-3 1180.
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68-1600-3 1280.	68-1640-3 1304.

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240ms w/Slave	228.00

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11' Heavy Duty Stand	91.95
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46" Umbrella	39.95
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#4001-A Adj. Snoot	39.95
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21272 **1604** 1600 ws ..... **Call**

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22206 **MW3R** ..... **Call** 22208 **MW3V** ..... **Call**
22212 **M90** ..... **Call** 22228 **M11** ..... **Call**

COMPLETE FLASH SYSTEMS

21212 **DM402-3 Flash System** with D402 Pack, (1) MW3R (2) M90, (2) Light Stands, (1) Back Light Stand, 3" Snoot and Case ..... **Call**

21210 **DM604-3 Flash System** with D604 Pack, (1) MW3R (2) M90, (2) Light Stands, (1) Back Light Stand, 3" Snoot and Case ..... **Call**

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21221 **DM1604-4 Flash System** with D1604 Pack, (2) MW3R (1) M11, (1) M11Q, (3) Light Stands, (1) Back Light Stand, (1) Barn Doors (1) Snoot ..... **Call**

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- Compatable with all Balcar Accessories

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ADORAMA BUDGET FLASH (AS30M)
- Guide Number 90 (ISO 100)
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- Built-in Photo Slave
- Includes PC Cord
- Screws into standard Household socket

$64.95 Each **BUY 2 FOR ONLY 59.95 Each**

Excelent Studio lighting results at budget prices... *Popular Photography, February 1990 issue*

ACC. FOR BUDGET FLASH SYSTEM

Soft Box	32.50	Socket and Cord	9.95
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- 1 Snoot
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- 1 Carrying Case
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- 2 Swivel Holders
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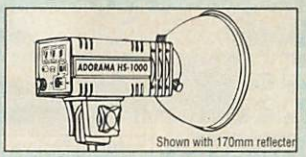

Shown with 170mm reflector

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- Built in slave • *Quartz* 100 watt modeling lamp, Full & half power for main and modeling lamp.

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Full range of accessories available

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With Light Holder **169.95**

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Includes:
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3 — sockets
1 — umbrella holder
2 — 10" reflectors

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2 — 7 ft. stands
2 — sockets

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#400 Storage Box **8.95**

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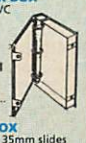

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For Other Wess Products **Call**

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SPECIAL! KR-135-36 PU w/Proc.					6.79
EM	(50)	3.99	6.78	5.79	9.38
EC	(100)	3.89	6.68	4.49	8.08
ED	(200)	4.69	7.48	5.99	9.58
KL	(200)	4.99	7.78	6.79	9.49
EL	(400)	5.40	8.19	6.79	10.29
ET	(160)	—	—	6.49	10.08
EL	(400)	100	81.90	120	4.99

PRO SLIDE FILM

		36 Exp.	36 With proc.	Bulk 100'
PKM	(25)	6.39	9.89	—
KPA	(40)	7.39	10.98	—
EPY	(64)	5.75	9.34	61.95
KKEPX	(64)	6.79	10.38	—
EPR	(64)	5.75	9.34	61.95
PKR	(64)	6.39	9.98	—
EPN	(100)	6.45	10.04	66.90
EPP	(100)	6.35	9.83	65.50
EPT	(160)	7.19	10.82	68.49
EPD	(200)	6.95	10.49	68.49
PKL	(200)	7.75	11.34	—
EES	(1600)	7.49	11.08	—
5071	(Dup)	5.49	9.08	35.79
HCS	(Ekta)	4.99	IE(IR)	14.35

120/220 FILM

		120 Single	120 ProPak	220 ProPak
EPY	(50)	3.25	-	-
EDX	(64)	1.20	3.69	—
PKR	(64)	3.99	w/Proc.	8.89
EPR	(64)	3.39	16.95	36.79
EPN	(100)	3.50	17.50	38.89
EPP	(100)	3.50	17.50	38.95
EPT	(160)	3.85	19.19	—
EPD	(200)	3.95	19.75	43.49

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TX	(400)	1.99	7.89	2.74	10.69
TMX	(100)	2.05	7.96	2.89	10.79
TMY	(400)	2.19	8.14	2.89	10.79
TMZ	(3200)	–	–	3.79	11.89
HIE	135-36	5.99	TP (copy)		4.65

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	120	120PP	220	100'
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TXP	—	11.89	25.49	27.99
TMX	2.09	10.45	—	27.99
TMY	2.19	10.95	—	28.49
TP 120	3.75		TX120	1.89

SHEET FILM

	4x5 25	100	5x7 50	100	8x10 25	50
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TMY (400)	13.	49.	79.	43.	–	–
PX (4147)	12.	48.	77.	42.	80.	
TX (4164)	12.	48.	77.	42.	80.	
Copy (4125)	17.	65.	97.	60.	110.	
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PPC-36	(1600)	27.50	66.95	269.95	649.95

120/220 Film

Film	ASA	120 Single	120 ProPak	220 ProPak
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VPS	(160)	2.75	13.75	27.49
VHC	(160)	2.79	13.95	—
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552	13.89	553	14.30
554	13.89	559	21.89

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	QT	1/2 GAL	GAL
BW D76	1.99	2.15	3.25
Dektol	1.95	2.35	3.15
Fixer	1.50	2.35	3.15
Microdol-X	2.69	-	4.99

	1 Gal	5 Gal	10 Gal
BW D76	-	-	23.99
Dektol	-	14.50	-
Microdol-X	-	17.49	-
Fixer	-	13.99	-
Rapid Fixer	5.59	16.19	-
T-Max Dev	5.85	20.95	-
T-Max Dev RS	7.29	-	47.95
TMX Dir. Pos. Kit			24.95
Kodafix Liq/1Gal			4.19
Technidol Liq Dev 3Pt			6.99
Technidol Dev 3Pt			3.75
Ektaflo Developer 1 Gal			19.95
HC-110 Dev 2 Gal			7.59
HC-110 Dev 3.5 Gal			12.40
DK-50, D-11, D-19 1 Gal			3.95
Photo-Flo 200 4 oz.			2.39
Photo-Flo 200 16 oz			4.39
Ind. Stop Bath 1 Pt			3.29
Ind. Stop Bath 1 Gal			21.90
Hypo Clear Agent 1.25 Gal			1.99
Hypo Clear Agent 5 Gal			3.49
Sepia Toner 1 Qt			2.05
Rapid Selenium Toner/8 oz			4.49
Rapid Selen. Toner/1 Qt			12.49
Kodalith Dev 2 Gal			8.99
Kodalith RC Dev 2 Gal			11.99
28% Acetic Acid 1 Pt			2.25
Sodium Sulfite LB			5.99

COLOR CHEMISTRY

EP2	1 Gal	28.49
EP2	3.5 Gal	39.50
R3000	1 Gal	33.25
E6	1 Gal	48.95
Flexicolor (C41) Kit	1 Gal	39.95
RA Dev. Starter		6.95
RA Bleach fix prep		15.39
Dev. Replenisher		18.89

HOBBY PACKS

Color Neg Film (C41)	15.50
Color Slide (E6)	9.79
Color Print (Ektacolor)	10.25

PHOTOCOLOR/JOBO Developer & Bleachfix

PhotoClr II/1.5 Ltr Kit	14.69
PhotoClr II 6 Ltr Kit	43.49
Chrome 6/600 ml Kit	12.89
Chrome 6/1200 ml Kit	21.09
Chrome 6/5 Ltr Kit	58.49
Chrome 6/15 Ltr Kit	149.95
Chrome R/600 ml Kit	13.99
Chrome R/5 Ltr Kit	58.29
Printmaster 1 Ltr Kit	11.49
Printmaster 5 Ltr Kit	35.19

ILFORD for PAPER

MG Dev.	5 Qt	3.79
MG Dev.	5 Gal	13.99
MG Fixer	1/2 Gal	2.50
MG Fixer	2 Gal	8.35
Bromophen Dev.	Qt	1.70
Bromophen Dev.	Gal	3.25
Universal Dev.	Gal	2.49
Universal Dev.	10 Gal	17.99
Universal Fixer	1/2 Gal	2.49
Universal Fixer	4 Gal	12.80
Universal Wash Aid	1/2 Gal	3.39
Universal Stop	1/2 Gal	3.39

for FILM

	Quart	Gallon
ID-11	1.79	3.15
Microphen	1.80	3.15
Perceptol	2.60	4.59
XP-1	2 Ltr	12.49
XP-1	15 Ltr	60.49

New ORIENTAL PRO/PLUS

Film Developer	1 Liter	7.99
Paper Developer	1 Liter	7.99
Rapid Fix	1 Liter	7.99
Fixer Hard	1 Liter	5.49
Super Rinse	1 Liter	5.49

Beseler 2 Step 1 ltr. (EP-2) Powder (8940) **9.49**

BESELER New Improved Liquid

2 Step 1 Ltr (EP-2)	11.90
2 Step 4 Ltr (EP-2)	29.49
2 Step 10 Ltr (EP-2)	40.50
2 Step 30 Ltr (EP-2)	87.49
CN-2 1 Ltr (C-41)	16.49
CN-2 5 Ltr (C-41)	62.95
3 Step 1 Ltr (E22)	15.49
3 Step 4 Ltr (E22)	34.49
CS-6 1/2 Ltr (E6)	10.79
CS-6 1 Ltr (E6)	18.49
New RA-4 5 Liter	32.49

AGFA

Rodinal 125ml	4.39
Rodinal 500ml	7.20
Neutol 125ml	1.69
Neutol 500ml	4.15
Neutol 1250ml	6.15
A Gefix 125ml	3.49

EDWAL

Hypo Eliminator/16 oz	4.95
No Scratch/1 oz	5.50
Hypo Check 3/4 oz	3.25
FG-7 Concentrate/1 Pt	7.95
FG-7 Concentrate/1 Qt	10.95
Sodium Sulfite/2 lb	7.95
Anti-Stat Film Cleaner/4 oz	4.75
Permafilm/1 oz	4.95
Quick-Fix/Makes 1 Gal	4.95
Quick-Fix/Makes 5 Gal	16.95
Hi Speed Fix/16 oz	4.25
Hi Speed Fix/Qt	5.50
Hi Speed Fix/Gal	14.95

UNICOLOR

	Qt/1ltr	Gal/4ltr	4Gal
K2	16.75	41.00	119.00
AR/R2	11.90	28.50	46.95
Rapid E6	21.50	49.95	149.95
E6	20.49	48.50	-
3 Step	19.25	38.50	-
2 Step	11.95	31.95	46.50
E6/ 1/2 Gal			29.95
E6 Slide Package			41.95
Uniprint RA / 4 Liter			28.75
Blch 16L 26.95 Dev 16L			32.95
C-Chrome / 2 Liter			28.75
C-Chrome / 4 Liter			53.95

MISC. CHEMICALS

Acufine	Qt	2.35	Gal 5.15
Diafine	Qt	4.75	Gal 13.50
Permawash	Qt	5.25	5Qt 21.50
NH-5 Fixer	Qt	3.75	5Qt 11.25
Liquid Lightbox		12.95	16oz 24.95

Press Max T-Max Developer

1 Gal	6.25	5 Gal	21.95

ETHOL

UFG (PDR) qt.	2.90
UFG (PDR) gal.	6.95
LPD (PDR) gal.	6.75
LPD (PDR) 5 gal.	24.95

FRESH FILM AT GREAT SAVINGS!

Loaded in High Quality metal cartridges, including several professional films otherwise not available

ALL FILM GUARANTEED FRESH

When ordering please specify G.S. (Great Savings) Series

KODAK		KODAK SLIDE FILM		ILFORD	
B&W FILM	24 36		24 36	B&W FILM	24 36
PX	1.69 2.25	EPY	3.49 4.79	Pan-F	1.69 2.19
TX	1.75 2.29	EPR	3.49 4.79	FP-4	1.59 2.39
TMX	1.79 2.35	EPN	3.49 4.79	HP-5 Plus	— 2.39
COLOR PRINT FILM		EPP	3.89 5.19	XP-1	1.79 2.35
VPS	2.59 3.35	EPV	3.29 4.29		
VPH	2.99 3.99	EPT	3.99 4.99	FUJI	
TMX	1.79 2.35	EPD	4.39 5.59	RFP	2.99 –
6011 VIN	4.49 5.99	EL	3.99 5.89	RDP	3.09 –
6556	2.69 3.69	5071	2.89 3.99	RVP	5.49
		5072	3.49 4.99		

PHOTOGRAPHIC PAPER

PLEASE SPECIFY GRADE AND SURFACE

Kodak

	5x7 100	500	8x10 25	100	250	50	11x14 50	16x20 50
PolyFiber SW	17.99	69.79	9.50	32.69	-	32.69	64.39	
PolyFiber DW	21.99	89.95	13.25	46.95	97.95	43.50	87.69	
PolyPrint RC	16.75	70.99	10.89	35.99	79.99	34.95	71.50	
PolyContrast RC III	16.75	70.99	10.89	35.99	79.95	35.95	71.50	
EktaLure DW(G)	-	109.95	15.50	54.99	129.95	52.95	108.00	
PanaLure RCMW	20.19	89.95	12.45	43.50	94.49	42.50	-	
*KodaBromide DW	-	-	16.49	58.95	124.95	52.95	109.95	
*KodaBromide II RC	18.50	77.95	10.90	38.95	82.95	38.50	74.95	
EktaColorPrePlus	-	-	7.59	27.99	-	27.50	57.50	
EktaPrint 22	-	-	15.99	57.49	-	57.95	122.95	
Elite Fine Art	-	-	17.25	59.90	-	57.99	116.95	
New RA Porta/Supra Ultra	-	-	7.49	29.50	-	29.20	60.25	

Kodabromide Post Cards—100Pack ..... 12.89 500Pack 55.99

* For F-2,3 Surfaces. For Others, Add 7%

Polycontrast III 4x5 500 F ..... 44.95 8x10 1000 F / N 319.95

AGFA

	8x10 25	100	500	10	11x14 50	16x20 10	50
New Multi Contrast	9.25	33.49	-	8.95	33.49	16.25	70.95
Brovira DW 111-119	13.95	45.77	188.	11.49	45.33	22.32	95.00
Brovira RC310,312,319	10.49	35.49	158.	11.99	37.43	17.45	-
Brovira S.W. (1)	10.49	33.95	142.	10.95	35.95	-	-
Portriga DW 111-118	15.95	53.95	-	14.99	51.76	24.36	110.83
Portriga RC310-318	10.53	34.50	-	10.95	37.43	17.45	-
Insignia Fine Art	16.99	63.49	-	14.99	58.95	28.99	-

Multi Contrast 5x7 100	14.99	Multi Contrast 8x10 250	74.50
Multi Contrast 5x7 250	34.95	Multi Contrast 20x24 50	106.95

ILFORD

	5x7 100	250	8x10 25	100	250	11x14 50	16x20 50
MG Rapid Deluxe	15.99	32.75	9.75	32.99	70.95	34.50	70.95
Multi GrdFiberBaseSW	14.79	-	9.89	33.49	67.95	33.99	-
Multi GrdFiberBaseDW	20.95	-	13.40	46.99	98.95	43.95	90.95
ItoSpeed Deluxe RC	17.99	37.49	10.95	37.69	82.25	36.35	-
ItoBrom FB (SW)	17.29	35.99	11.39	37.95	77.95	36.95	-
Galerie FB (DW)	23.95	-	13.99	48.25	-	49.95	84.95
Color Lux	-	-	-	83.95	-	86.95	163.00

MG III RC 4x5 100	76.45	11x14 250	159.95
MG III RC 8 1/2x11 50	21.50	8 1/2x11 250	89.95
MG F B DW Value Pack (8x10-25 Sheet Glossy, Manual, Filters)			21.95
Ilford Black & White System Manual 49.95		Ilford Paper Sampler	5.95

ORIENTAL SEAGULL

	8x10 25	100	11x14 10	50	16x20 10	50	20x24 10	-
S.W. (Graded)	9.45	32.40	8.95	31.49	-	-	-	-
D.W. Glossy (FB) Graded	12.99	44.95	11.29	39.95	20.90	84.95	30.90	-
R.C. (Graded)	9.75	36.95	8.99	34.29	20.79	-	-	-
Vari Contrast (DW) FB	11.99	41.50	11.49	39.95	18.49	84.59	26.95	-
Vari Contrast (MW) RC	9.69	32.89	7.99	30.49	16.95	62.25	23.90	-
Portrait Fiber Based	14.50	45.95	-	47.50	-	109.00	36.95	-
Portrait Resin Coated	11.50	35.50	-	37.95	-	84.00	28.95	-

VC (DW) 8x10 250 ..... 90.95 VC (MW) RC 8x10 250 ..... 73.95

VC (MW) RC 8 1/x11 250 ..... 80.90

CIBACHROME-AII

PAPER	PEARL	GLOSSY
4x5-25	6.50	10.50
8x10-10	10.50	17.25
8x10-25	-	39.50
8x10-50	44.95	74.80
11x14-10	16.39	29.80
11x14-25	-	69.95
11x14-50	76.95	-
16x20-10	33.95	65.50

CIBACHROME-AII P-3 PROFESSIONAL

Fixer Starter	3.5 Gal 19.99
Dev Starter	3.5 Gal 24.99
Bleach Starter	3.5 Gal 27.99
P-30	
1 Liter 17.29	2 Liter 29.95
6 Liter(w/Dev)	79.95
2 Liter Powder Kit	27.95
5 Liter Powder Fix	16.90
5 Liter Powder Kit	13.50

P 3 PRO

P3 PAPER	PEARL	GLOSSY
8x10-100	102.95	139.95
8½x11-100	119.95	169.95
11x14-50	99.95	138.95
16x20-50	206.95	299.95
20x24-25	154.95	198.95

FUJI COLOR PAPER

	NEG02	O2HR
8x10-100	26.95	86.95
8.5x11-100	36.99	-
11x14-100	55.95	176.95
16x20-50	57.49	188.80

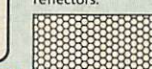
We Stock the complete Line of **FUJI PAPER**

PHOTO BACKGROUND MATERIAL

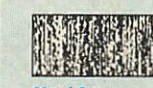
Adorama stocks a large selection of background surfaces. Improve your product shot with different background surfaces and colors. Whether you're searching for a very subtle or a high contrast, high tech look, we have the background material for you. Many of the materials will give different results when lit from different angles.

METALLIC SURFACES

Metallic Surfaces reproduce with a snap to them. They can also be used as reflectors.



Bead
Small diamond shaped beads. Silver or Gold
54"x18' #531 **54.95**



Metal Crepe
Crepe paper with a crinkle wave pattern. Avail. in Silver, Gold, Red And Green.
48"x24' #515 **29.95**

Embossed Foil
Paper backed foil with fine line embossed pattern. Avail. in Gold or Silver
52"x24' #500 **29.95**

Foil Paper
Lightweight paper backed foil, may be used straight or crinkled. Avail. in Silver, Gold, Red, Green, Blue and Purple.
52"x24' #510 **24.95**

Button Dots
Raised smooth dots on finely stippled vinyl. Black or Gray.
625 **59.95**

Metallic Mylar
Thin mylar—may be used straight or crinkled...can be board mounted for great cold (S) or warm (G) reflections.
56"x18' Silver **29.95** #590 Gold **39.95**

Metallic Mylar
Rigid Mylar with a *Brushed* surface
56"x18' #600
Silver **74.95** Gold **79.95**

Silver Crush. Mylar
54"x10' #595 **29.95**

Rainbow Mylar
Ultra thin iridescent mylar,
36"x25' #585 **19.95**

VINYLS

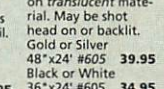
Patent Vinyl
High gloss vinyl gives that "wet look" avail. in black, white, red, cadet blue, yellow.
2 Sheets 52"x9' #540 **32.95**

Velour Vinyl
In Black, Red, Green and Grey
52"x24' #545 **32.95**

Marble Vinyl
Glossy Vinyl sheets with a marble pattern Alabaster (cool white) or Ecru (warm brown). two sheets of one color
47"x9' #550 **59.95**

Lustre Board
Hi gloss surface on thin board paper. Available in black, white, red and blue.
52"x9' #575 **34.95**

Lustre Paper
Hi gloss colored paper. Available in black, white, red, dark blue, light blue.
52"x9' #580 **19.95**



Cracked Ice
"Ice bubble pattern" on *translucent* material. May be shot head on or backlit. Gold or Silver
48"x24' #605 **39.95**
Black or White
36"x24' #605 **34.95**

Blackout Material
Heavy vinyl backed ultra black "velvet" material very light absorbing for a super black background.
54"x8' #615 **34.95**

Velvetine **29.95**

PHOTEK Backgrounds

People Popper 6'x9'	**89.95**
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Studio Standard 9'x22.5'	**225.**

HAND PAINTED CANVAS BACKGROUNDS IN OLD MASTERS AND SOLID COLORS

5'X7' 114.95	6'X3' 139.95
7'X8' 169.95	8'X3' 229.95

- **REMBRANT** – Dark Brown Border/Light Brown Center
- **BARCELONA** – Dark Brown Border/Medium Brown & Green Center
- **WELLINGTON** – Dark Blue Border/Rich Blue - Slight Gray Center
- **ASPEN** – Pastel - shades of blue, gray, tan and pink
- **SOLIDS** – Blue, Brown or Black

HAND PAINTED MUSLINS

Stitched Loop on Top for Easy Hanging

Spatter Patterns 10ft. x 12ft. **179.95** 10ft. x 24ft. **269.95**
Availble in: Gray, Blue/Gray, Brown, Eggshell, Pastel and Blue/Gray/Lavender

Solid colors 10ft. x 12ft. **139.95** 10ft. x 24ft. **219.95**
Availble in: Black, Blue, Navy, Lt. Gray, Brown and Maroon

SEAMLESS BACKGROUND PAPER

OVER 50 COLORS IN STOCK

53" x 12 Yards. $12.95
107"x12 Yards **25.50**
Shipping Tube **3.25**

Buy 3 or more 11.95 Ea.
107"x50 Yards **79.95**
140"x100 Feet
White **89.95** Black **104.95**

STANRITE BACKGROUND STAND • The industry standard for years
• Steel leg base • Over 8 ft. Height • Width 60–115" **79.95**

Multi Polevault (For 3 Rolls)	**213.95**
Tiltall Background Stand	**73.95**
Savage Polevault	**74.95**
62" Carry Bag for Background Stands	**39.95**
Wall Holder Brackets with Crossbar ..... for Single Roll	**34.95**
Wall Holder Brackets with 2 Crossbars ..... for 2 Rolls	**89.95**
Roll-Stor-Wall Holder Storing 8 Rolls Upright	**14.95**
Background RollClips–Keeps paper from Unrolling (pair)	**3.95**

BOGEN BACKGROUND SYSTEM

2950 Auto Pole Set	108.95
2956 Blk Auto Pole Set	118.95
2921 2 B.G. Hook Set	29.95
2926 6 B.G. Hook Set	48.95
2920 Expan Drive Set	43.95
2924 Metal Chain	25.95
2922 Alu-Core	38.95
2928 12' Alu-Core	38.95
2960 Complete System	279.95
2961 Complete System Black	292.95
2986 Motor Expan. Conv.	509.95
2988 Complete Motor Kit	899.95
2990 Expan. w/Motor	149.95

CLAMPS & ARMS

2900 Super Clamp w/Std	23.95
2915 Super Clamp w/o Stud	21.95
2902 U Hook Bar Holder	5.95
2905 Swivel Umb.Adapt	17.95
2906 Ext Arm	15.95
2904 L-Brkt f/Shelf	10.95
2910 Sup Clamp w/3025	38.95
2916 Double Ball Joint	26.95
2929 Variable Fric. Magic Arm	98.95
2930 Magic Arm	89.95
2935 Articulated Arm	28.95
2938 Uni.Clamp 6.95	2940 Mini Clamp 12.95
2936 Clip Clamp 9.95	0231 Multiclips 7.50

Westcott New **ILLUMINATOR BACKGROUNDS**

Crushed Velour 55x72" Available in 6 Different Colors	124.95
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Splattered Muslin 60x72 Av

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600/2.8M	299.95	28-70/3.5	279.95	80-200/2.8ED	729.95
85/1.8	269.95	28-85/3.5	339.95	1.7x AF f/Nik	69.95

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15/3.5*	1486.95	85/1.4	574.95	500/8 w/Hd Fit*	527.95
16/2.8	562.95	105/1.8	479.95	500/4PEDIF	3449.95
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20/2.8	529.95	105/2.8 Micro	524.95	600/5.6 EDIF*	3229.00
24/2	457.95	PN-11 Tube	69.95	800/5.6EDIF*	4289.95
24/2.8	394.95	120/4 Medical w/Built	1000/11,Filtrs*		1149.95
28/2	429.95	In Ring Lite	948.95	28-85/3.5-4.5	549.95
28/2.8	369.95	LD28arPk/t120	99.95	35-105/3.5-4.5	419.95
28/3.5PC*	789.95	LA2-ACPk/t120	142.95	35-135/3.5-4.5	479.95
35/1.4	472.95	135/2	629.95	35-200/3.5-4.5	624.95
35/2.8PC*	454.95	135/2.8	262.95	100-300/5.6	399.95
50/1.4	259.95	200/4 Macro	569.95	TC 201	209.95
50/1.2	328.95	400/2.8 EDIF*	5099.95	TC 301	399.95
58/1.2 Noct.	Call	400/3.5 EDIF*	2889.95	TC 14A	198.95
55/2.8Mac	264.95	400/5.6 EDIF*	1299.95	TC 14B	419.95

NIKON FILTERS

39 UV, Color	19.95	62 LBC Sky/Cir	27.50	72 Pol w/Case	79.95
52L37C	17.95	62 L37C (UV)	24.95	72 Circ. Pol	119.95
52LBC(SKY)	17.95	62 Polarizer	44.95	HN13Hdf/72Pol	20.50
52Circular Pol	46.95	62 Circular Pol	69.95	72 Gel Hld-AF2	43.95
HN-12Hdf/52Pol	16.95	HN-26 F/62 pl.	20.95	77 L37C (UV)	55.95
52 Color Filters	14.75	62 Close Up	35.95	77 Circ. Pol	129.95
52 Close Up#0	23.95	62 Soft 1 or 2	64.95	HN29 f/77 Pol	34.95
52 Close Up	26.95	72 L18C (SKY)	38.95	82 L37C (UV)	70.95
52ND4 or 8x	14.95	72L37C (UV)	36.95	95 L-C3 (UV)	69.95
52 Soft 1 or 2	37.95	72 Soft Filter	74.95	122 L37C (UV)	114.95
52 Gel Hldr (AF1)	26.95	72 Color Filter	39.95	160 L37C (UV)	319.00

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Nikon Case for Touch Cameras	12.95

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SB16A	229.95	SB16B	209.95
SB-17	139.95	SB-20 AF	159.95
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SB21B	314.95	SB23	83.95
SB24 AF TTL			229.95
SD-7 External Pwr Pack			99.95
New SD-8 Hi-Pwr Pack			99.95
AS-1	21.95	AS-15	17.95
AS-3	9.90	SC-13	14.95
AS-4	21.95	SC-14	39.95
AS-6	27.95	SC-15	13.95
AS-7	48.95	SC-17	48.95
AS-8	104.95	SC-18	19.95
AS-9	87.95	SC-19	29.75
AS-10,11	22.95	SC-23	81.95
AS-12	214.95	SC-24	48.95
AS-14	199.95		
UR-3 Adapt Ring			19.95

F3 VIEW FINDERS

DA2	222.95	DE3	199.95
DW3	61.95	DW4	132.95
DG2			28.95
DR3 Right Angle Finder			74.95

F4 ACCESSORIES

DA-20	529.95	MB22	244.95
DW-20	149.95	MB23	272.95
DW-21	274.95	MF22	116.95
MB-20	37.95	MF23	389.95
MB-21	124.95	Foc. Screens	34.95
AH-4 Hand Grip			49.95
MN20	106.95	MH20	191.95
MF24 250 exp. Multi cont			3994.00

NIKON STRAPS & CASES

NS-1	12.95	AH4 Grip	53.95
AN1	14.95	AN4	13.95
AN6			22.95

NIKON LENS CASES

CL13A	20.95	CL38	24.95
CL15S	17.95	CL23	17.95
CL30S, 31S, 34A			17.95
CL325, 335,			19.95
CL36	34.95	CL40,41	29.95

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MD-12	219.	MC-4-A	28.
MH-2	98.	MC-10	29.
MN-2	84.	MC-12A	42.
MF-6B	68.	MC-17	54.
MR-3	23.	AR-6	18.
AH-3	21.	MK-1	105.
MC-3A	32.95	ML-2	249.95

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HN-22,23 16.95 HS-2 9.95
HS-14 21.95 HK-5 39.95
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HR-1, 2 9.95
HK-14,15,16 23.95
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Canon

Canon SLR CAMERAS

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T-60 with 35-70 FD	214.95
Speedlite 60F	19.95
T-90	Call

CANON F-1(N)
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F-1(N) w/AE Finder	Call
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AE Motor Drive FN Set	438.95
Nicd Pack FN	37.95
High Power Nicd Pack	204.95
Nicad Charg MA/FN	89.95
AE Winder FN Set	258.95
W.L. Finder 6x FN	181.95
Speed Finder FN	252.95
Focusing Screens F-1/N	64.95

T-90 ACCESSORIES

300 TL Flash	Call
Focusing Screens	21.95
Command Back 90	113.95

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15/2.8FE w/Fit	459.95	100/2 w/hd	298.95
17/4	324.95	100/2.8	139.95
20/2.8	328.95	100/4 Macro with	
24/1.4L	859.95	FD50 tube	349.95
24/2	338.95	135/2	324.95
24/2.8	184.95	200/2.8	459.95
28/2	279.95	200/1.8L	2699.95
28/2.8	63.95	200/4Mac	339.95
35/2	213.95	300/2.8L*	2649.95
35/2.8T.S.	589.95	300/4 w/filtr	429.95
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50/1.2	229.95	400/4.5*	999.95
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Ext. Tube FD15 w/case	55.95
Ext. Tube Set M	44.95
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Macro 35/2.8 w/case	148.95
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35-52R Duplicator	89.95
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Lens Converter E	69.95

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EOS Rebel Kit	316.95
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300 EZ w/Case	97.95
430 EZ w/Case	199.95
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TTL Distributor	31.95
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Connecting cord 300	31.95
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ED to EOS Adapter	36.95

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Sure Shot Zoom S	154.95
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ES-C17	24.95	ES-C20	29.95
EW-60	19.95	EW-62	19.95
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GR 50	33.	GR 60	33.
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21/2	439.95	50/1.2 w/o Cs	249.95
21/3.5	258.95	50/3.5 Mac	204.95
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24/2.8*	209.95	80/4 Mac	219.95
24/3.5 Shift	799.95	85/2*	224.95
28/2	344.95	90/2 PM Mac	449.95
28/2.8*	139.95	100/2*	328.95
35/2*	188.95	100/2.8*	179.95
35/2.8	119.95	180/2.8*	369.95

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Auto Ext Tubes 25	32.95
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MINOX 35MM		FLASHES		SUB MINIMATE	
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UNDERWATER PHOTOGRAPHY

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Optical Viewfinder	82.95
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YS-50 TTL Kit	309.95
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107 Multi Program	167.95
108 Multi Program	178.95
FX3 Super 2000	115.95

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Z-UP 28W	167.95
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MINOLTA

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3000i USA	129.95	7000i USA	299.95

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Maxxum 7Xi Body	Call
Maxxum 3Xi Body	Call
28-80/4-5.6 AF Xi	Call
28-105/3.5-4.5 AF Xi	Call
35-80/4-5.6 AF Xi	Call
80-200/4.5-5.6 AF Xi	Call
100-300/4.5-5.6 AF Xi	Call
3500 Xi Flash	Call

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20/2.8	394.95	35/1.4	614.95
24/2.8	239.95	50/1.7	62.95
28/2.8	112.95	50/1.4	134.95
28/2	344.95	85/1.4	474.95
100/2	329.95	135/2.8	1115.95
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100/2.8 Macro			439.95
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300/2.8 APO w/s & Flt			2888.95
500 f/8			3041.95
600/4 APO w/s & flt.			4693.95
24-50 f/4			269.95

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Motor Drive 90	221.95
Batt Pkf/MD90	49.95
Nicad Pk w/Chgr	146.95
Auto Winder-90	139.95
Program Back 90	149.95
Prog Back 7070	144.95

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Terminal Grip F	34.95
Cable Switch F	24.95
Magnifier FB	44.95
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28-80T	149.	75-200T	119.

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FA-1W	88.95 FD-2 23.95
FC-1	49.95 FE-1 89.95
Focusing Screens	20.95
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Nicad Pack w/Chrgr	183.95
Winder LX Compl.	178.95
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New IQ Zoom 105*R*	259.95
New IQ 70 *R*	169.95
IQ Zoom 700	159.95
IQ Zoom 900	187.95
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28/2.8	112.95	28-80	209.95
50/1.7	61.95	35-70	99.
50/1.4	124.95	35-105	169.
50/2.8 M	275.	35-135	269.
100/2.8	385.	70-210	179.
135/2.8	132.	1.7X Ext	87.
300/4.5	625.	AF 240 FT	103.
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AF-200T	79.95
AF-280T	113.95
AF-400T w/Clamp, PC Cord	
Bracket & Battery Holder	286.95
Transistor Pack	69.95
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Cable Switch A (1m)	24.95
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28/2.8PC	2149.	100/4 Mac	1199.
28/2.8	1239.	135/2.8	999.
35/1.4	1989.	180/2.8	1829.
35/2	1239.	180/3.4	2099.
35/2.8	729.	1800/4	1249.
35-70/3.5	1449.	5008	1899.
50/1.4	1279.	28-70	829.
50/2	439.	2X Ext	889.

"R" ACCESSORIES

Metz R4 Adapter	99.95
RS/R6 Case	134.95
RS/R6 Winder	249.95
R4 Winder	179.95

Rush Service

Phone or faxed orders received by 3pm EST (Mon-Thur.) will be shipped the same day for a nominal $10 additional charge.

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LENSES

PRICE INCLUDES ANY CAMERA MOUNT

SIGMA LENSES

MANUAL for AUTO FOCUS CAMERAS

LENS	all Mounts Same Price	Maxxum "I"	Canon EOS	Nikon AF	Pentax Yashica Olympus
14/3.5	639.95	639.95	639.95	639.95	-
15/2.8	Call	-	-	-	-
16/2.8 for Pentax and Minolta					269.95
24/2.8	69.95	114.95	149.95	114.95	114.95
28/2.8	59.95	-	-	-	-
28/1.8	139.95	139.95	189.95	139.95	-
50/2.8 Macro	129.95	148.95	184.95	148.95	-
90/2.8 Macro	213.95	260.95	337.95	263.95	-
180/2.8 APO Mac	599.95	599.95	599.95	599.95	-
180/5.6 APO Mac	274.95	274.95	299.95	274.95	-
300/2.8 APO	1759.	2179.	2179.	2179.	-
400/5.6	204.95	229.95	296.95	232.95	232.95
400/5.6 APO	305.95	374.95	435.95	376.95	-
500/4.5 APO	-	2650.	3069.	2769.	-
500/7.2 APO	409.95	408.95	453.95	419.95	-
600/8	289.95	289.95	289.95	289.95	289.95
21-35/3.5-4.5	316.95	357.95	499.95	359.95	-
24-50/4-5.6 UC	147.95	147.95	189.95	174.95	-
28-70/3.5-4.5 U/C	94.95	106.95	159.95	107.95	107.95
28-200/4-5.6	209.95	246.95	-	246.95	-
35-70/3.5-4.5	79.95	84.95	-	86.95	86.95
35-135/3.5-4.5	129.95	151.95	178.95	153.95	-
35-135/4-5.6 UC	149.95	149.95	179.95	149.95	149.95
55-200/4-5.6	99.95	-	203.95	-	-
70-210/3.5-4.5 APO	199.95	247.95	312.95	247.95	-
70-210/4-5.6 U/C	172.95	219.95	248.95	219.95	219.95
75-200/3.8	129.95	149.95	-	-	-
75-300/4.5-5.6	172.95	219.95	248.95	219.95	219.95
*75-300/4.5-5.6 APO	212.95	268.95	323.95	269.95	-
100-500/5.6 APO	1599.95	-	-	-	-
2X Macro Conv.	94.95	-	-	-	-
1.4X AF Conv.	-	143.95	143.95	143.95	143.95

*** New Zen Finish**

Tokina

ALL MOUNTS SAME PRICE

17/3.5	178.95
28/2.8	61.95
90/2.5 w/o Tube	217.95
1.1 Ext.Tube for 90/2.5	82.95
400/5.6 SD	206.95
500/8	214.95
300/2.8 ATX	1399.95
24-40/2.8 ATX	214.95
28-70/2.8-4.3 SZX	109.95
28-70/3.5 SZX	104.95
28-200/3.5-5.3 SZX	147.95
35-70/2.8 ATX f/Minolta	159.95
35-70/3.5-4.6	72.95
60-300/4.5-5.6 SZX	166.95
70-210/4-5.6 SZX	98.95
80-200/2.8 ATX	342.95
80-200/4-5.6 SZX	74.95
100-300/4 ATX	342.95
150-500/5.6 ATX	Call
2X-7-Element Converter	64.95
2X-4-Element	36.95

AF LENSES

	f/MIN	NK/PK
NEW 28-70/2.8 EOS	419.95	
28-70/28-4.5 f/EOS	169.95	
70-210/4-56 f/EOS	169.95	
20-35	Call	Call
28-70/2.8-4.5	137.95	137.95
28-70/3.5-4.5	94.95	94.95
28-70/2.8	309.95	309.95
35-70/3.5-4.6	87.95	87.95
35-200/4-5.6	154.95	-
70-210/4-5.6	94.95	-
70-210/4.5	-	94.95
75-300/4-5.6	199.95	199.95
80-200/2.8	529.95	529.95
300/2.8	1859.	1929.

TAMRON

COMPLETE W/HARD CASE WHERE SUPPLIED BY MFR.

ADAPTALL MOUNTS ADDITIONAL 173/5 **299.** 242/2.5 **189.** 282/2.5 **79.00**

New 90/2.5 Macro	229.00
1.1 Ext ender for 90/2.5	39.00
180/2.5 LD	669.00
300/2.8 LD If w/1.4X Converter Hood, Grip, Filter	1899.00
400/4 LD	1989.95
500/8 Macro	309.00
28-70/3.5-4.4 Compct.	134.00
35-135/3.5-4.5	229.00
60-300/3.8 Mac w/Hd	289.00
70-210/4-5.6 Compact	134.00
70-210/3.5	279.00
80-200/2.8LD	279.00
200-500/5.6	1069.00
2X Flat Field Converter	79.00
1.4X SP Custom	129.00

AF LENSES (includes mount)

90/2.5 Mac AF	299.00
300/2.8 LD AF	2299.00
28-70/3.5-4.5	139.00
35-90/4-5.6 AF	129.00
70-210/4.56	139.00
90-300/4.5-5.6 AF	179.00
1.4X AF for CA,NK, MN	89.00
2X AF for CA,NK, MN	119.00

Vivitar

ALL MOUNTS SAME PRICE

New 19/3.8	112.95
24/2.8 **74.95** 28/2.8	48.95
100/2.8 Macro f/OM	199.95
105/2.5 Macro Series 1	259.95
24-70/3.5-4.8 Series 1	169.95
28-70/3.5-4.8	97.95
28-105/3.5-4.5	134.95
28-105/2.8 Ser 1	204.95
28-210/3.5-5.6	134.95
70-210/2.8 Ser 1	199.95
70-210/4-5.6Mac	76.95
70-300/4.2-5.8 Mac	163.95
100-500/5.6 Ser 1	439.95
2X Converter	32.95
2X Macro Converter	81.95

AF LENSES	f/MIN	NK.
28-70/3.5-4.5	109.95	134.95
70-210/4.5-5.6	139.95	-
70-210/4.5	-	144.95
60-300/4-5.6	234.95	-
70-210/4.5-5.6 EOS	189.95	
1.4X for Min Can. AF	48.95	
2X for Min Can. AF	83.95	

SAMYANG

Available for most manual SLRs

18-28/4-4.5	Call
100-500/5.6-7	Call

FLASHES

PRICE FOR DEDICATED FLASH UNITS DO NOT INCLUDE MODULES

SUNPAK

383 super	61.95
433D w/Module	66.95
444D	79.95
433 AF for Nikon AF, Can EOS, Min AF	73.95
433 AF for Maxxum "I"	84.95
544	114.95
555 (USA)	159.95
DX88R Ringlight	134.95

DEDICATED MODULES

CA,OM,Y/C,RC,Std	26.95
New EOS Module	39.95
Minolta,Pk,Non-TTL	7.95
Min.Nikon,Pk, TTL,KC	29.95
Nikon F3	39.95
Hasselblad Module	64.95

622 FLASH & ACCS.

622 Body	189.95
622 w/Standard Head	216.95
622 w/Zoom Hd & Filt Kit	244.95
Zoom Head	36.95
Diffused Head	33.95
Ring Light Head	67.95
Bare Bulb Head	92.50
Wide Flash Head	23.95
Infra Red Head	32.50
CL-3 Cluster	47.95
QBC-6 Quick Charger	57.95
Dedicated Remote Cord	33.95
Filter Kit	21.95

SUNPAK ACCS.

510V Battery	31.95
510V Nicad Battery	55.95
510V Power Pack	72.95
TR-PAK II w/NC & Chrger	79.95
AC Adapter (specify)	27.95
CL-2 (544/555)	21.95
QBCS Charger (CHG-20)	39.95
QBC3 Charger	15.95

#843/846 Ded Rem Sens Cord

(f/333D,422D,444D)	26.95
#767 Filter Kit f/544,555	22.50
#738 Filter Kit f/300,400	22.50
#786 Tele-Zm f/544,555	22.95
#841 Tele-Fil f/400's 383	23.95
Auto Slave	23.95
Bounce Kit	21.95
Basic Grip w/Bracket	34.95
6x6 Bracket	22.95

Metz

30 BCT-4	89.00		
32-CT3	114.95	45-CT1	189.95
32-CT4	154.95	45-CT3	234.95
32-CT7	184.95	45-CT4	273.95
36-CT3	219.90	45-CT5	344.95
45 Series w/Nicad	Add	44.95	
60-CT1 Dryfit	418.95		
New 60-CT 4 Dryfit	516.95		
Above w/Nicad	Add	18.50	
Spare dryfit battery for 60 Series	46.95		
Spare Nicad for 60 series	99.95		
Spare Nicad f/45 series	59.95		
#5488 Minolta Module	19.95		
New Multi Connec Cable	89.95		
New Metz IR Ded Module for EOS, Nikon AF, Maxxum I, Yashica AF	84.95		

PARAMOUNT

SYNC CORDS

Coiled 5'	8.95	16' 17.95
Straight 1'	6.50	15' 9.95

STO-FEN

Omni-Bounce	19.95
Twin-Bounce	19.95
Light Cont. Roller	9.95
Five color Omni's	27.95
Sensor shield 283/285	9.95

SLAVE FLASHES

Mini Slave (GN33)	21.95
Mini Slave Wide (GN18)	24.95
Morris Mdl Slave (GN56)	39.95
Cullman SL28 (GN90)	44.95

Vivitar

283			62.95
285 HV			75.95
Metal Shoe 283/285			34.95
Metal Shoe w/test butt			44.95
2500D	29.95	**2800D**	46.95
550FD w/Mod			41.95
3900	131.95	**3500**	36.95
3700			63.95
5200 Body			78.95

628 AF Flash f/Canon EOS, Maxxum I & Nikon AF 59.95
636 AF Flash for Canon EOS, Maxxum I & Nikon AF 99.95
600 Series 1 74.95
5000 Macro Flash 79.95

FLASH ACCS.

DSC-1,2,**38.00**		NC-3	21.95
SL-2			23.95
SC-1	12.95	PG-2	34.95
SC-2,3	18.95	SB-4	23.95
VP-1	19.95	**FK-1**	1.99
HVC-1	12.95	FK-2	22.95
WFK-1	22.95	WFK-2	22.95
Charge 2a			49.95
Vari Power Slave			34.95
BD2	23.95	BD3	9.50
SB4 220V			9.95

Stroboframe

	BRKT ONLY	KIT
New RL2000	-	91.95
New SQ2000	-	80.95
NEW VH-2000	-	49.95
K4A	61.95	74.95
R7	64.95	84.95
R66A	44.95	58.95
RUC	53.95	68.95
Quick Flip	-	37.95
VLP Macro Flash Brckt.		88.95
Vertaflip Heavy Duty		32.95

NEWTON BRACKETS

Eagle Series

N3000	124.	N3001	99.
N3002	79.	N3003	79.

Ded. FR Ser. f/most camras 114.95
N6000 NEW RQ Bracket 129.95

LUMIQUEST

Pocket Bouncer	17.95
Ultra Soft Bouncer	19.95
80-20 Bouncer	17.95
Big Bounce	28.95
Snoot **21.95** Barn Doors	24.95
Mylar Inserts	12.95
New! Pro Pack	64.95

QUANTUM

Turbo Battery

for Flash w/AC Input	Call
#1 (6V) Call #2 (9V)	Call
#3 (Ascor) Call #4 (12V)	Call
Battery #20 for Norman	Call
Bantum Battery	Call

New! Perma pac

System 6/6V	129.
System 9/9V	129.

LUMEDYNE

Mini Cycler with charger #014 & Turbo cord 169.95

SLAVES

Quantum Master 51.95

WEIN

'The Professional's Choice'

XL Ultra (600')	47.95
SSL Ultra (3000')	59.95
SSL E	68.95
PN Peanut	13.95
PN XL	26.95
XL-8 Hi-Sensitive	34.95
L8 Mic w/Prong	17.95
HS Micro	23.95
HSXL (600')	59.95
SST **89.95** SSR	135.00
SF 200 Micro Flash	59.95
PS 500-2W	287.95
PS 500-2	240.00
PS 500-4	285.00

RADIO SLAVES

Quantum Radio Slave II 168.95
Quantum Radio Slave IV Call

METERS

COMPLETE w/MFR. ACCS.

PENTAX

Spotmeter-V w/Case	159.95
Spotmeter-V FL w/Case	189.95
Digital Spot w/Case	256.95

SOLIGOR

Digital **176.95** Spot 138.95

Vivitar

EFM-2 Flash Meter 97.95

SHEPARD

DM 170	86.95	FM880	79.95
FM 990	98.95	FM 1000	129.95

BOWENS

SSR Mark II (0211) 129.95

SEKONIC

New L164 C Marine	167.95
New L398II Studio w/c	88.95
L246 Footcandle	84.95
L318 Digi Light	139.95
L328 Digi Lite F	249.95
L488 Digi Spot	299.95
New L718 Digi Pro	379.95*

based on $20. MFR. rebate

CALCU-LIGHT

Calcu-Light X Digital	119.95
Calcu-Light XP	134.95
Calcu-Flash 2	191.95
Calcu-Flash S Digital	116.95
Photometer 1	176.95
Photometer 2	199.95

GOSSEN

COMPLETE W/CASE & STRAP

Luna Lux	123.95
Luna Pro F	229.95
Luna-Star F Digital	207.95
Ultra Pro	569.95
Ultra Spot	384.95
Multi Pro	309.95
New Luna Pro S	167.95
Luna Pro SBC	169.95
ColorPro 2F	499.95
ColorPro 3F	729.95
Vari Angle Attachment	56.95
Enlarging Att.	44.95
Multi Beam/Spot Attach.	329.95
Flash Meter Attachment	199.95
Repro Copy Attachment	167.95
Pilot 2	59.95
N100	89.95
Scout-2	39.44

MINOLTA

INCLUDES MFR'S PACKED ACCSSRS.

Auto Meter 3	144.50
Auto Meter 3 F	208.95
Flash Meter 4	434.95
Color Meter 2	564.95
Spot Meter F	339.95

METER ACCS.

Booster II Set	177.95
Viewfinder 10°II w/Cs	59.95
Viewfinder 5° w/Cs	74.95
Mini Receptor	82.95
Synchro Cord II	23.50
IR Receiver/Trigger w/Cs	151.95
DR-1000 Data Receiver	181.95

COLOR METER ACCS.

Flash Color Receptor 366.95

WEIN

500B Flash Meter.	59.95
1000 Flash Meter	89.95

FIBERBILT

P-70M (18x14x6")	139.95
P-70R (22x16x6")	149.95
for other FIBERBILT CASES	Call

TUNDRA CHAMELEON

#500 (12x5"/x10")	63.95
#501 (13"/x5"/x11")	69.95

Deluxe Aluminum Case w/Reinforced Corners

Attache Style
18x13x6"
59.95
Also Available in Black **$69.95**

LIGHT WARE

Camera Cases	Call
MF 1623 Call	MF 1420 Call
MF 1217 Call	MF 912 Call
MF 1015 Call	View Cam Call

Cargo Cases

#24 Call #32 Call #42 Call
Compartment, Portfolio cases Call

RIMOWA

NEW ULTRALIGHT WATERPROOF

Small (12X6X7)	212.95
Med (14x6x8)	242.95
Large (18x10x10)	271.95

BAZOOBY

PHOTO VESTS

New Mesh Vest	48.95
Jacket/Vest	83.95

ZERO HALLIBURTON

Price includes upper & lower foams,black or silver finish.

100	113.95	105	157.95
101	136.95	106	178.95
102	125.95	110	222.95
103	134.95	111	197.95
107	Video		163.95

#129 Ext.20x14" 268.95
Laptop Attache Case 199.95

DOMKE

F-1X	105.50	F-320	42.95
F-2	72.95	F-801	38.50
F-3	49.95	F-802	40.50
F-5X	42.95	F-803	47.50
FR350	64.95	F-804	59.95

SLING BAGS

F400	38.95	F402	36.95
F401	41.95	F403	46.95

TRIPOD BAGS

F427	28.95	F440	39.95
F432	31.95	FR405	28.95

JACKETS/VESTS

#04 Cargo Coat 89.95
#05 Thermolite Parka 108.95
#DT Traveler Vest 74.95
#DV Press Vest 59.95
#DS Shooters Vest 39.95

tamrac

517	Call	527	Call
600R	Call	606	Call
601	Call	607	Call
602	Call	610	Call
603	Call	612	Call
604	Call	613	Call
605R	Call	614	Pro Call
615	Super Pro	Call	
620	Call	622	Call
634	Call	636	Call
624 (view camera)	Call		
701	Call	704	Call
706	Call	709	Call
757	Convertible	Call	
151	Photo Vest	Call	

WORLD TRAVELER SERIES

8002	Call	8003	Call
8005	Call	8006	Call
8023	Call	8036	Call
Correspondent Series	Call		
426	Call	428	Call

We stock the full line of accssories.Call for Prices

TENBA

NEW VENTURES

354	Call	309	Call
308	Call	307	Call
306	Call	305	Call

TRAVELER SERIES

454	Call	434	Call
418	Call	416	Call
415	Call	414	Call
411	Call	409	Call
406	Call	405	Call
404	Call	403	Call
P655	Call	P675	Call
P684	Call	P695	Call

PRO PACKS

995	Call	895	Call
795	Call	595	Call

TEK PACK

780	Call	380	Call
580	Call		

SLIM PACKS

P211	Call	215	Call

AIR CASES

f/Pro Power Paks & Heads Call
f/View Cameras Call

BACK PAK

Back pak Call

Cullmann Special Price

Multi Format Bag
13"x7"x7"
69.95

LowePRO

Commercial	139.95
Magnum	84.95
Compact 35	69.95
Specialist **99.95** Elite III	49.95
Orion 1 **27.95** Orion II	38.95
Elite Convert	29.95
Mini Magnum	33.95
Photo Trekker	124.95
Orion Belt Pack	34.95
Topload Zoom	20.95
TrimTech Ultimate	69.95
Odyssey (Lmtd. Avail.)	29.95

COPY SYSTEMS

BOGEN

0100 Copy Tran	324.00
0101 Illumit 3S	719.00
0102 Illumit 35C	839.00
Schneider 60/5.6	196.95
1870 TC-1 Copystand	227.00
1871 TL-3 Copylight	99.95
1890 ST-5 Copystand	99.95
2000 Light Modular	517.95
KINGDOM Illuminated Slide Copier	**84.95**
LUPO DiaDuplicator	229.95
Slide Duplicator	46.95
Zoom Slide Duplicator	66.95

TESTRITE COPY STANDS

CS-1	30.00	23-P	33.50
CS-7	37.95	23-C	34.50
CS-2	46.95	35-2	33.95
CS-3	54.95	23-4	34.95
CS-3	63.95	35-4	54.95
CS-4	92.95	45	63.95
CS-5	124.95	CDL	109.95
CS8 w/Lights			169.95
Copy Stage (14x17)			48.95

BESELER

Dual Mode Slide Dup.	1065.
New Deluxe Dual Mode Slide Duplicator	1365.
75/4 APO Rodagon	459.00
75/3.5 Omegaron	34.95

NEW BESELER COPY SYSTEM
Call For Prices

BENCHER

Copymate Outfit	329.95
M2 Cam Stand (table)	369.95
M2 Copy Quartz Outfit	794.95

TRIPODS & BALL HEADS

bogen

TRIPODS

3008 Tble Top w/Mini B.H.			24.95
3000	61.95	3001	47.95
3003	76.95	3004	94.95
3010	75.95	3011	59.95
3012	86.95	3013	89.95
3014	107.95	3015	83.95
3020	92.95	3021	76.95
3022	102.95	3023	124.95
3024	105.95	3031	153.95
3032	124.95	3033	109.95
3034	124.95	3035	172.95
3036	125.95	3037	149.95
3040	146.95	3043	136.95
3046	109.95	3050	199.95
3051	154.95	3053	181.95
3058	249.95	3060	352.00
3177 w/3265 HD			128.95
New 3411 Compact			46.95
3410	61.95	3413	77.95

MONOPODS

3016	21.95	3017	37.50
3018	26.95	3019	42.95
3217	45.00	3218	33.00
3219	49.00	3230	49.95

BLACK ANODIZED TRIPODS

3200	68.95	3209	84.95
3204	102.95	3205	153.95
3210	81.95	3211	67.95
3213	96.95	3214	113.95
3220	99.95	3221	84.95
3222	109.95	3223	129.95
3224	113.95	3235	184.95
3234	167.95	3240	169.95
3236	138.95	3250	215.95

VIDEO TRIPODS & ACCS.

3116	146.95	3120	165.95
3123	128.95	3124	101.95
3125	126.95	3131	199.95
3132	154.00	3135	214.00
3140	194.95	3142	206.95
3165	99.95	3170	89.95
3150	239.50	3062	443.95
3065	409.00	3194	563.95
3181	Light Pro		159.95
3185	Mini Pro		219.95
3145	Video Caddy		24.95
3144	Video Shoulder Mt		32.95

BOGEN HEADS

3009	19.95	3055	36.95
3025	17.95	3057	109.95
3026	26.95	3063	93.95
3028	30.95	3066	253.00
3126	49.95	3029	33.95
3130	49.95	3030	39.95
3039	124.95	3047	51.95
3160	56.95		
New 3265 Grip Ball Hd			56.95

BOGEN TRIPOD ACCS.

3156 Fold Auto Dolly	104.95
3056 Auto Dolly	78.95
3127 Port Dolly	63.95
3137 Var Speed Dolly	75.95
3146 Tripod Apron	16.95
3059 Side Arm	30.95
3289 Suction Grip	83.95
3292 Car Window Pod	19.95
3295 Anti Theft Lock Plate	69.95
3294 Suction Grip	41.95
3296 Quick Release	25.95
3052 Extags f/3050	19.50
3153 Dbl Head Support	46.95

CULLMANN

Touring Set			101.00
2101	41.69	2507	83.50
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special attention to Professionals

the camera collector

continued from page 25

friends, you guessed it—it controls a variable-friction brake that governs the speed at which the film holder drops into the film plane! Set the knob to zero, turn the camera on its side, and you can even shoot verticals, the film holder moving into place by spring tension. What will they think of next?

Lest you conclude that I am an unregenerate Bildsicht basher, let me get serious for a millisecond and assure you that it's a very fine, well-made camera that was far better suited to action and sports photography than most of its contemporaries, which were not only slower to operate but also didn't let you focus at the instant before exposure. So, if the Bildsicht's amusing specs really prove anything, it's how far we've come in the last 75 years or so. Besides, I admire any camera that's super rare, mechanically fascinating, and worth over $5,000.

Pigeon-powered panoramic

Let's now turn to a rare German camera that was really for the birds—the Doppel-Sport panoramic camera of circa 1912. This was—are you seated?—a tiny swinging lens camera that was strapped to the breast of a carrier pigeon and released by a delayed-action device while the pigeon was in flight. Sort of a World War I vintage spy satellite!

Anyway, the Doppel-Sport's lightweight, hemicylindrical, black-painted metal body sure is cute, with its simple lens swiveling in a spring-loaded, suede leather mount, and its 100-degree coverage is impressive. However, you had to be on friendly terms with some pretty clever pigeons because you had only one chance to get the shot on a single sheet of 30×80mm (about 1¼×3¼ inch), bent into a curve to match the film plane. And since a cable release was out of the question and wireless remotes hadn't been invented, you had to rely on a pneumatic delay device to take the picture when it felt like it! All in all, pretty hit or miss, but with a coop of cooperative birds and a covey of cameras, who can say?

The Doppel-Sport was the brainchild of Dr. Julius Neubronner of Cronberg, Germany, who dubbed it "double sport" because it combined his favorite pastimes, picture taking and pigeonry. He also designed a single-lens autowind camera in 1907 and a two-lens camera "with lenses set at 90° to each other," but neither went into production. Apparently, later versions of the model shown here enjoyed a resurgence of popularity in pre-WW II Nazi Germany, and the WW I toy soldier statuette shown on page 25 may date from this era. Among the plethora of paranoid propaganda pieces published in the late '30s were two in (omigosh!) POPULAR PHOTOGRAPHY (Sept. '37, page 18; June '38, page 32) claiming, among other things, that the Germans planned to fill the skies with reconnaissance pigeons toting Doppel-Sports.

After all this, you still want to know what a Doppel-Sport is worth? Well, the prices for such rarities are not well established (they really rely on the chemistry between buyer and seller), but I'd peg it at about a grand, less pigeon, natch.

Finally, for all you folks who assume that autowind cameras are a contemporary conception and that Fuji invented the prewind system, we present Le Pascal, a camera patented in 1898 (and first produced shortly after the turn of the century) that did both. The Pascal self-winder designed by Pascal and Izerable was built by Japy Frères & Cie, a Swiss company famous for mass-producing watch and clock movements.

Clockwise connection

The boxy-looking beast used paper-backed rollfilm, giving 12 40×55mm (about 1½×2¼-inch) exposures. To load it, you insert the roll in a chamber on the right, attach it to the take-up spool on the left, close the camera, and then turn the winding key on the bottom until all the film is transferred to the take-up spool. This action also winds the clockwork motor (hence the horological connection). As you press the shutter release (upper right), the two-speed, rotary-sector shutter fires, and the film is drawn back onto the original spool one frame at a time.

The rest of the plot is pretty pedestrian. The lens is a simple meniscus type with a sliding metal strip with holes for setting apertures—you set shutter speeds including B via a pointer and scale on the front; the rotary frame counter is on top. The Pascal's finder is a gunsight type with pivoting front glass scribed with crosshairs and a simple peep sight at the rear—all perfectly adequate for what is, in effect, a fixed-focus box camera. Need I say that Le Pascal is a primo collector's piece, that most of them already reside in serious collections, and that a clean, functional one is worth more than twice the price of a top-tier autofocus SLR?

A thousand thanks to S.F. Spira and Nigel H. Russell for furnishing the cameras and historical data for this column.

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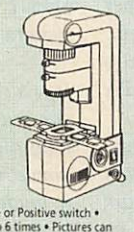

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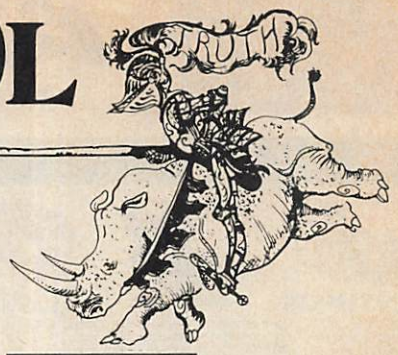

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Built for speed

For several years I've wanted to buy an AF Nikkor 50mm f/1.4 lens but have hesitated for two reasons: I have been waiting until Nikon updated it (as it recently did with the f/1.8), and I wanted to know if there was any loss of image quality in the f/1.4, as I heard there might be. Your conclusion for the f/1.8 was that it was "clearly a high-quality lens" [lens test, May '91, page 46], whereas the f/1.4 was only "an above-average-quality lens" [lens test, July '91, page 64]. Most of the written results supported that the f/1.8 was the superior lens except in a few areas, such as lateral color. What confused me was that the SQF charts indicated that the f/1.4 was superior to the f/1.8 at all f-stops (except f/1.4, of course).

When you call the f/1.4 above average, does that mean among other 50mm f/1.4 lenses or among all 50s, including the f/1.8? Also, your report on the 28–85mm AF Zoom Nikkor [lens test, July '91, page 65] concluded it was an "outstanding lens," yet the SQF chart indicated that at 50mm it is inferior to both 50mm lenses. I own the 28–85mm and am very pleased with its sharpness. Does this mean that if there is a difference in sharpness between the f/1.4 and the f/1.8 I wouldn't be able to detect it with a 10X loupe on my Kodachrome 64 slides?

Bob Morgan
St. John, New Brunswick, Canada

If you really want the extra speed, get the f/1.4. If you want to save money, get the f/1.8. Differences in SQF between Nikon's two normal lenses was slight and should be virtually undetectable to the normal eye with a 10X loupe or, more to the point, in 11×14 enlargements.

When we say, in our verbal descriptions, that a lens' SQF is above average, we're comparing it to test results for the same class of lens. We compare 50mm f/1.8 lenses with other 50mm f/1.8 lenses; f/1.4s with other f/1.4s, and so on. An above-average zoom lens, therefore, may show a lower SQF than a single focal length lens because we've compared the zoom to other zooms in its class. The Nikkor 28–85mm f/3.5–4.5 zoom is a case in point: While the lens ranks lower in SQF at 50mm than the standard 50s, its performance here and at other focal lengths is clearly above the run of the mill in the 28–85mm zoom class.

Yucky robot?

Minolta has gone too far this time! ["SLR Notebook," on the Minolta Maxxum 7xi, July '91, page 28.] A camera that thinks it knows what you think your picture should look like? Auto zoom? Do those at Minolta have hands so weak they can't turn or slide their zooms? Zoom preview? Why not just open your other eye to see what's going on around you? And what's the deal with the remote flash? What if you're at a birthday party and other relatives are shooting off photos? Is your 3500xi flash popping off with them? And who designed this disgustingly ugly cube of polycarbonate? My 6-year-old brother could have designed a more aesthetic camera.

Chris Paveglio
Palmyra, PA

As the first SLR to incorporate fuzzy logic integration of focusing, composition, and exposure, the Maxxum 7xi is sure to spark considerable controversy. It should be noted that these automatic features can all be turned off, if you wish. While auto zoom (constant image size) is a feature not everybody likes, many prefer power zooming to manual zooming.

The 3500xi flash, triggered and controlled by a coded series of flash bursts from the camera's built-in flash, could, under certain conditions, be triggered by other Minolta 7xi flashes but probably not by other units. We will check this out fully in our upcoming test report.

Generally, we think that the 7xi feels good in the hand and is reasonably attractive without being a stunning beauty. There are those of us, however, who agree that Minolta should hire your little brother immediately as a design consultant, while a few others think the 7xi is positively gorgeous (no kidding!). Beauty is in the lens of the beholder.

Pen-taxing situation

I'm enclosing a copy of a letter I wrote to Pentax Corp. complaining about its policy of not servicing older equipment. Pentax did send me the name of a company that can, but is this a normal procedure for one of the biggies?

David R. Dorton
Tustin, CA

(Editor's note: Attached was a letter stating that a Pentax ES II with a sticking mirror "was sent to your facility, after calling long distance first to make sure you could repair the defect in the camera. I was assured your product service could take care of my challenge. . . . Ten days later the camera was delivered back to me with the notification that this product is no longer serviceable at your facility. . . . Then I found the letter I mailed with my camera unopened in the box.")

It is a sad fact of economic life that many camera companies are not set up to repair long-discontinued models. Leica, for example, will not fix the screw-mount models it made for nearly 50 years; Nikon will not repair meter prisms for the Nikon F or repair some of its amateur models that are over 20 years old. The list, sadly, goes on and on. Companies reason that if they cannot overhaul and guarantee the entire camera, they will not attempt to fix it.

Independent repair services have, to a great extent, picked up the slack and will repair older cameras if parts are available or if they can be fixed without parts replacement. This is often considered custom work, meaning it can be expensive and not fully guaranteed.

Since your ES II dates from the early to mid-'70s, it's hardly surprising that Pentax will not take it in. We hope you'll be able to have it put in good working order by a competent independent repair service. This in no way excuses Pentax from having misled you—you should have been informed in advance that its policy was to refuse that model for service. ✪

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